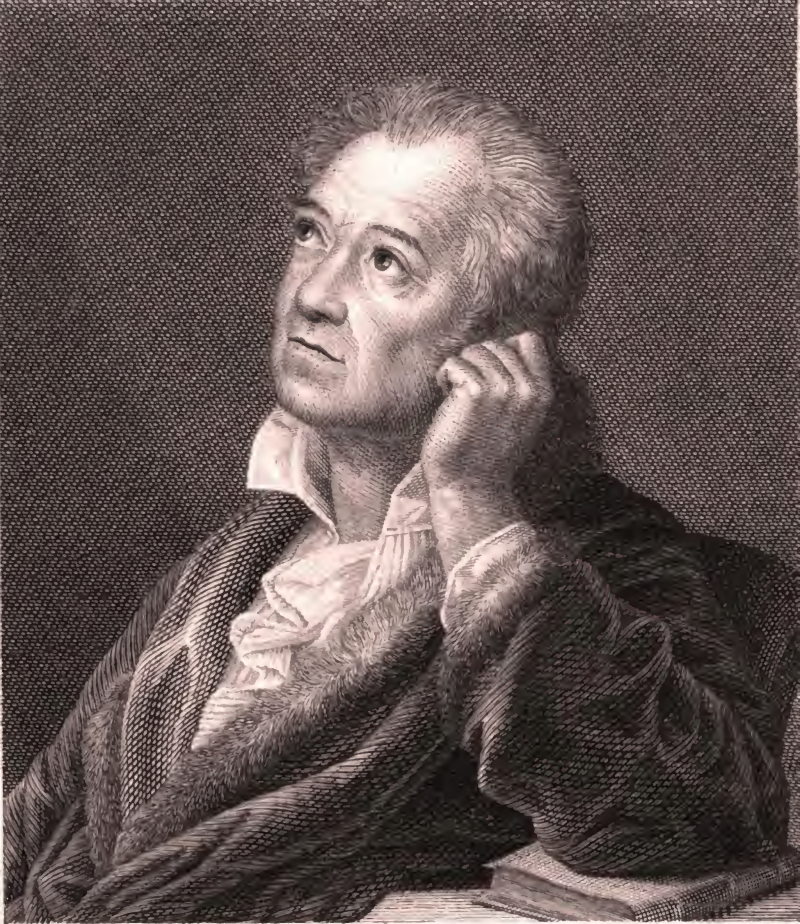




Pietro Carloni delinse in Miniatura

Giò. Battista Avicchi incis. 1820

*Res literariæ: bibliographical
and critical, for Oct. 1820*

Samuel Egerton Brydges



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*Gio. Battista Vercelli incis. 1820
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SIR EGERTON

BART.



BRYDGES

K. J.

Agut 57. (1820)

RES LITERARIÆ:
BIBLIOGRAPHICAL AND CRITICAL,
FOR

Oct. 1820

BY SIR EGERTON BRYDGES, BAR.



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PREFACE.

THE plan of the following Work is at present so much in use, that it requires no explanation.

Reviews and Journals of modern Books are numerous. There is at least as much necessity for bringing into notice what has been thrown aside into oblivion by the operation of Time, as what is new. There never was a period when it was more desirable to retrace our steps, and to come back again to the period of more sound and sober times.

Only *seventy-five* copies have been taken of this Work.

Naples Dec. 6. 1820.

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RES LITERARIÆ.

N.º 1. OCT. 31 1820.

ART. I. LIFE AND WRITINGS OF PETRARCH.

1. *F. Petrarchæ Opera. Venice, 1496 fol. (Only his Latin Works.)*
2. *Francisci Petrarchæ Opera quæ extant Omnia. Basil. 1581, fol. (4 vol. bound in one.)*
3. *F. Petrarchæ Epistolæ. Apud Samuelem Crispinum, 1601, 8.º*
4. *Le Rime di Francesco Petrarca. S'aggiungono le Considerazioni d'Alessandro Tussoni, le Annotazioni di Girolamo Muzio, e le Osservazioni di Lodovico Antonio Muratori. In Venezia, 1741, 4.º*
5. *Jacobi Philippi Tomasini Patavini Episcopi Æmoniensis Petrarca Redivivus, integram Poetæ celeberrimi vitam iconibus ære cœlatis exhibens etc. Patavii, 1650, 4.º*
6. *Mémoires pour la vie de François Pétrarque. (Par l'Abbé De Sade.) 3 vol. in-4.º-vol. 1 et 2. Amsterdam, 1764, vol. 3. Amsterdam, 1767.*
7. *Francisci Petrarchæ Vita, Auctore Angelo Fabronio. Parmæ, in Ædibus Palatinis, 1790, 4.º (By Bodoni.)*

8. *Del Petrarca e delle sue Opere, libri quattro. Firenze, Gaetano Cambiagi, 1797, 4.º (By Baldelli.)*
 9. *Difesa delle tre Canzoni degli Occhi, e di alcuni Sonetti, e vari passi delle Rime di Francesco Petrarca, dalle opposizione del Signor Antonio Muratori, composta da Gio: Bartolommeo Casaregi; Gio: Tommaso Canevari, e Antonio Tommasi, Chierico Regolare della Madre di Dio, Pastori Arcadi. In Lucca, 1709, 8.º*
-

NOTWITHSTANDING all that has been written about PETRARCH in the last three hundred years, a good *Life* of Him, and an adequate *Criticism* upon him, are yet wanting. This does not arise from the paucity, but from the abundance, of the materials for them. Nor are they materials, such as mere industry and labour will master. They require a taste cultivated, enlarged, tender, refined, exalted: they require an intimate knowledge of the cotemporary history of the principal Nations of Europe: they require a profound and philosophic insight into the movements of Cabinets: but what they most of all require (next to taste) is an erudition familiar with all the details of the revival of learning, which at this time was in the full vigour of the new expanse of its wings.

That from ages of darkness yet unbroken, or rather with the first dawn of light which began to dart its rays upon them, two such men as Dante and Petrarch should have burst forth, each of such inimitable excel-

lence in his own department of genius, that no subsequent author has ever approached him, must continue a subject of wonder to every deep thinker, as long as the annals of literature survive!

In the common course of human affairs, refinement, as long as it advances, advances by a gradual progress. Each age improves upon another; and the excellences, at which the most eminent in the arts and sciences arrive, must be estimated by a comparison with their cotemporaries.

Though I think the genius of Petrarch cannot be put in competition with that of Dante, yet there are some respects, in which, with reference to this particular observation, its merits are more extraordinary.

In finished grace, tenderness, and sweetness of expression, Petrarch has no rival, and no successor! We may conceive how one genius improving upon the language of another, in the use of a common tongue, may in a succession of ages bring it to a degree of smooth and elegant polish, which is removed at an incalculable distance from its early usages! We can almost see the steps, in palpable and laborious movement, by which Pope rose in the arts of composition above Dryden; threw out his expletives; rejected his colloquialities; and gave a contrast to his casual, yet not infrequent, escapes of languor, and carelessness! We can see Pope, taught by the failures of his mighty rival and master, put forth all his force to amend the faults, which experience proved to be injurious to fame, and thus by degrees attain a style of finished composition, which has put him, without much danger of removal, at the head of his class! What composition in tender

*

elegance of language, and harmony of numbers, is ever likely to equal the *Floisa* to *Abelard*?

But PETRARCH had none of these advantages. By one inspired leap he arrived at once at this perfection! The words danced into order: threw off their rude dresses: and arrayed in grace and pathos, moved in perfect music to the call of his lyre. It would have been inexpressibly surprising, even if language equally congenial to other walks of Poetry could have been thus attained at this age. But most other walks deal more in mere material objects: they do not attempt to describe such evanescent and spiritual appearances; such shadowy niceties of sentiment; such airy castles; such rainbow hues! These are things, which it requires the most perfect parts of the most perfect language to describe!

To dwell for ever on the same subject; to give endless variety to that, which appears to common eyes always the same; to find language for the most transient and hidden movements of the heart; to reflect these images with a clearness, in which not a speck disturbs the transparency; seems to be a proof, (if any proof of this can be admitted), that Poetry is really *inspiration*!

This will appear, to the taste of many, extravagant praise! But it is not said without long and leisurely consideration. The French have no sympathy for these simple effusions of what is properly called pure Poetry: and they, and their followers, will more especially deny it the merit of purity, on account of the occasional conceits, with which some of the least excellent of the poems are deformed.

I do not produce specimens of this pure Poetry,

which shines without allay in his best Sonnets, *in their original language*, because all readers of Italian literature have Petrarch's Sonnets at hand: and to those, who are not conversant with this language, it would be too hazardous an experiment to undertake to prove the transcendent merit of these compositions by a translation, in which all the spirit and grace might evaporate!

There is in general some indefinable ingredient in the best poetry, which expires in the act of transfusing it into another tongue. This is perhaps in no instance so strikingly illustrated, as in Horace's Odes. No one can be so dull, or so prejudiced, as to deny that these possess a very high degree of the poetical character: but it has proved to have been incommunicable to any version, that I have yet met with.

There is less of this difficulty attached to the productions of Petrarch.

Translate his Sonnets, in plain prose: and an high degree of the poetical character remains. This is the most powerful of all signs, that *in him* the primary ingredient of the poetry is in the *matter*. It is in the sentiment, or the image; not in the metaphorical dress.

Whatever difference of opinion there may be as to degrees of *Invention*, and the quality of the things *invented*; no one can doubt, that INVENTION is the primary ingredient of a Poet! In this ingredient Petrarch cannot contend with Dante. But because he deals in single figures rather than in groups, it must not be supposed, that his INVENTION is deficient either in sublimity, in pathos, or in richness.

This CREATIVE FACULTY, (which in the strange confusion of terms yet prevailing in psychology, is sometimes called *Imagination*, but is in truth a Power much

more complex, of which Imagination is only one of the instruments or Ministers;) possesses the ability and habit of combining anew not only all the materials with which it has been furnished by the Senses; but of mingling them up with ideas and forms, of which no philosopher has yet been able to account for the existence.

No other native faculty of Man approaches so near to the character of Divine, as this! These creations have all the character of reality, except solidity & permanence! Some representation of them may be preserved by the pen, the pencil, or the chisel: but the originals vanish, as they came, into thin air!

It matters not, by what accidental hint, the first conception of a great poem was set afloat. Probably a dream, combined with a celebrated passage of Virgil, suggested the first idea of Dante's *Comœdia*.

The creation of a visit to Hell, Purgatory, and Paradise, and the description of their inhabitants, under the inflictions caused by their conduct on earth; the pathetic or sublime references to the stories of many of those who figured most in human existence, especially such as Dante had known, or heard of in the eventful times in which he lived, could have been only conceived, and when conceived, only executed, by the most stupendous efforts of inventive genius. There is but one poem in the world, which can be put in competition with it in this inventive magnificence. I need not name Milton's *Paradise Lost*. In unity of design, in equality of conduct, in skill and art of arrangement, Milton is superior: it can scarcely be denied, that he is so even in grandeur of subject. The story of the very formation of this Globe, and of those who were first destined to

people it, and be its lords: the trials, to which they were exposed; the Pandæmonium, and the battles of rebellious Angels; the first delights of an *earthly* Paradise, before Sin had tainted its enjoyments; are of a still loftier flight, than any thing, which was attempted by Dante. Gray has said of Milton in congenial language, that

« He pass'd the flaming bounds of place and time.

» The living throne, the sapphire blaze,

» Where Angels tremble, while they gaze,

» He saw! »

But there are many human interests in Dante's poem, which Milton's plan would not admit.

With regard to equality, and all that can be done by skill and art, we must not forget that Dante lived more than three centuries before Milton.

It is admitted, that large masses of Dante's work, especially of his two latter poems, are heavy; and shew that no fervid mind can entirely escape the agency of the factitious impulses which domineer over the age in which he lives. Dull, useless, and unintelligible subtleties of theology load large spaces of this extraordinary production. At the time, these appeared scarcely less interesting to the poet, than that which filled his unsophisticated fancy.

Above all, he is distinguished for his sincerity: for the unequivocal signs of his inspiration. He speaks, as if the spirit was present to him; and that he had no occasion to be using efforts to conjure it up! His language therefore is « oer-informed with thought:» he is often brief, abrupt; surprisingly plain; and most poetical, when most plain. The instances of this in the favourite story of Dante's cotemporaries, Francesca da Polenta, and Paolo di Malatesta of Rimini, (whence *Leigh Hunt*

has taken his Poem,) have been remarked by the critics.

In invention then, (or creation) to take it in its simplest and first sense, without reference to its grandeur, its force, or its variety, Petrarch cannot emulate Dante. We must enquire next, what is the species of invention, which distinguishes him.

It is the combination of Spirit with Matter : the linking the Invisible to the Visible World !

Petrarch's Italian Poetry may be said to be so confined in its subjects, as scarcely to extend beyond the feelings, the visions, and the actions of two Individuals : Himself, and Laura ! But then how endless are the riches of his intellect ; the diversities of his mental experiences ; the colours in which he arrays his love : how refined, and exalted, the movements of his heart ; how elegant and brilliant the images with which he illustrates them ; how soft, and beautiful, and harmonious, the language and versification, in which they are conveyed !

It has been stupidly supposed by some, that Laura was an imaginary person. It may be admitted that the enthusiastic fancy of Petrarch dressed her up in imaginary charms and virtues. But let any one read Petrarch's account of Laura's death, written in his own hand in the Virgil preserved in the Ambrosienne Library, so often cited ; and doubt of Laura's reality, if he can.

Laura, propriis virtutibus illustris, et meis longum celebrata carminibus, primum sub oculis meis apparuit sub primum adolescentiæ meæ tempus anno domini, MCCO XXVII, die VI mensis Aprilis in Ecclesia S. Claræ Avenione hora matutina, et in eadem civitate, mense Aprili, eodem die VI, eadem hora prima,

anno autem M CCC XLVIII, ab hac luce lux illa subtracta est, cum ego forte tum Veronæ essem, heu fati mei nescius! Rumor autem infelix per litteras Ludovici mei me Parmæ reperit anno eodem mense Maio die XXI manæ. Corpus illud castissimum atque pulcherrimum in loco Fratrum Minorum repositum est eo ipso die mortis ad vesperam. Animam quidem ejus, ut de Africano ait Seneca, in cælum, unde erat, redisse persuadeo mihi. Hoc autem ad acerbam rei memoriam, amara quandam dulcedine, scribere visum est hoc potissimum loco, qui sæpe sub oculos meos redit, ut scilicet nihil esse deberet quod amplius mihi placeat in hac vita, et effracto majori laqueo, tempus esse de Babylone fugiendo, crebra horum inspectione, ac fugacissimæ ætatis cæstimatione commovear, quod prævia Dei gratia facile erit præteriti temporis curas supervacuas, spes inanes, et inexpectatos exitus acriter et viriliter cogitanti ().*

I have already said, that it would be gross injustice to Petrarch to attempt to convey to an english reader the idea of this exquisite Poet's manner, or matter, by a translation. But so impossible is it, that his beauty should entirely escape, even in a plain prose version, and so easily does that plain prose run into metre, that by the change of the position of a few words, I have found no difficulty in throwing such Sonnets, as I have attempted, into the legitimate rhythm; and I flatter myself that the lovers of true poetry may endure them, even in this state.

(1) Madame Genli's misrepresentation of this record in her *Pétrarque et Laure*, to adapt it to the purpose of her ill-imagined Romance, is very striking.

SONNET 43, PART 2.
~~~~~

This Nightingale, who so profoundly moans  
Her progeny, and her beloved Mate,  
Fills heaven and earth, while she laments her fate,  
With her sweet, pious, and, harmonious tones:  
All night it seems as if she join'd my groans;  
And still reminds me of my bitter state;  
That my griefs only to myself relate:  
For death no conquest o'er a Goddess owns!  
How easy to delude the trusting heart!  
These lovely stars, than the bright Sun more clear,  
Who thought could into mouldering dust have past?  
But now I know it is my cruel part,  
While my life wastes in the incessant tear,  
That nothing long can please; or long can last!

---

SONNET 34, PART 2.  
~~~~~

My Fancy bore me into regions where
She dwells, I seek and cannot meet with here:
In the third heaven's abode did she appear:
I saw her there, less haughty but more fair.
She seized my hand: and "if Desire shall spare
To lead astray, in this celestial sphere,
She said, " thou shalt be with me even there!

Lo ! I am she, who caused all thy care ;
And died in youth ! Earth cannot understand
My bliss : thee I await : that beauteous form,
That thou hast loved so much , is left below !
« Why art thou silent ? why withdraw thy hand ? »
For at those words so chaste and good , though warm,
I felt , that I too to this heaven might go !

SONNET 4, PART 2.

Life passes on : it tarries not an hour :
Death follows after with an hasty pace.
Things past and present through my fancy race ,
And future in like shadows o'er me lour.
The forms of sad Remembrance overpower
My heart ; and while of rest I know no place ,
Cast to and fro , I should despair embrace ,
Did not self-duty my lost strength restore !
I see the shapes to memory unfold ,
That once delight in this dark breast awoke :
I see my bark by tempests tost about :
From shore the raving billows I behold ;
The pilot lost ; the masts and cordage broke ;
The stars I wont to gaze on , all gone out !

But I confess that this attempt at rhyme rather fetters their ease : many of them are far more delicious even in the simplest prose , as I think the following will prove.

SONNET 2, PART 2.

In a literal prose translation.

» How sweet by a cool and flowery bank
 To listen to the warbling of the birds,
 Or watch the foliage
 Agitated by a summer breeze;
 Or the soft murmurings of the bright waves!
 There, whilst I sit musing and writing on love,
 I see; I hear; I listen to her,
 Who is in Heaven; who soars above the Earth;
 Who still lives; and from the regions of bliss deigns to
 answer my sighs.
 « Ah, why, said she, » Exhaust thyself before thy time?
 Why flow those tears from thine eyes?
 Do not bewail me: for my days commenced their eternity
 In Death; and when I appeared to close my eyes,
 I opened them to an eternal light.

SONNET 83, PART 2.

In Literal Prose.

On the wings of Imagination I so often[•] soar to Heaven,
 That I begin to think myself one of those Spirits,

Who have their treasure there, having left
My shattered frame on earth. Sometimes
My heart beats quick, when I hear her,
For whom I repine, say to me. « Now I love thee,
Now I honour thee; because thou hast changed thy
Manners, and thy appearance! » Then I fall on
My knees; humbly beseeching her to conduct me to
Her Lord; and to admit me into her presence.
She replies; « Thy destiny cannot be changed:
And though it may be delayed for twenty or thirty years,
Which perhaps will appear too long for thee,
Yet they will soon pass away! »

SONNET 82, PART 2.

~~~~~  
*In Literal Prose.*  
~~~~~

My faithful Mirror, my weary Spirit,
My altered countenance; my feeble address,
And my diminished strength, repeatedly say to me,
« Do not deceive thyself! thou art no longer young!
It is better to obey Nature in every thing;
For, in disputing with her, we are overtaken by Time. »
Then, as water extinguishes fire,
I awoke from my long, and heavy slumber,
And I clearly perceived that our life was passing away,
And that we can exist but once.
Sometimes from the inmost recesses of my heart I hear
her voice,
Who is now free from her lovely earthly frame.
But whilst She dwelt among us, she was so preeminent that
(If I do not deceive myself,) She eclipsed all other women.

SONNET 68, PART 2.

In Literal Prose.

When Heaven opened my eyes,
When Study and Love elevated my wings,
When delightful, but mortal things
Were made known to me; each Planet
Seemed to have endowed one object with its precious gifts;
But my sight was too weak to gaze on
The other superior, celestial, and immortal forms;
And my intellect could not comprehend them.
Thus all that I have said, or written of her,
Who now offers up prayers for me
Before God, as a recompense for my praises,
Is but a mite in the infinite abyss;
For style cannot go beyond talent.
And though man may fix his eyes on the sun, he will
See less, in proportion as it is brilliant.

SONNET 46, PART 2.

In literal prose.

Blessed be the day, the month, the year;
Blessed be the season, the time, the hour, the moment;

Blessed be the country , and the place where
I was captivated by fine eyes !
And blessed be the first dear torment
That I suffered , when love had wounded me !
May also the bow , and its arrows , that pierced me ,
be blessed ;
And the wounds , that have penetrated to my heart !
And blessed be the breath , that I have spent
In calling on the name of her I love ;
And the sighs , and the tears , and the pain ,
That she has been the cause of !
And blessed be all the paper , on which I have traced
her name ,
And my thoughts , that arise but for her !

SONNET 68, PART 1.

In literal prose.

Her golden tresses were flowing in the breezes ;
That twisted them into a thousand lovely forms :
The brilliancy of her fine eyes ,
That now are so dim ,
Was more dazzling than the sun ;
And her face beamed with compassion.
I scarcely know , whether she appeared to me
A Being of this world.
I , who am so prone to love ,
Is it wonderful that at sight of her my heart took fire ?

Her air was not mortal;
And her voice that of some celestial spirit; it was an
Angel, a bright sun, that I saw!
I have received a wound, never to be healed, though
the arrow may be extracted!

SONNET 101, PART 1.

In Literal prose.

If it is not Love, what is it that I feel?
But if it is Love, what is this Love?
If good, why is the effect of it, so bitter, so mortal?
If bad, why are its torments so sweet?
If I burn by my own desire; why do my tears flow?
why do I repine?
If I burn against my will, lamentation is vain.
O death in life! O delicious torment!
How can you have such dominion over me without my
consent?
'And if I consent, I have no right to complain.
I am tossed on a stormy Ocean, at the mercy of various
winds,
In a frail bark, without helm;
With too little reason to balance it, and so laden with
errors, that it is ready to sink.
I know not what I wish.
I shiver in the midst of Summer; I burn in the midst of
Winter.

SONNET 103, PART 1.

In literal prose.

Peace I cannot find ; and yet I cannot make war :
I fear ; I hope ; I burn ; I am frozen ;
I fly to Heaven ; I fall to Earth ;
I hold nothing ; I embrace all the world.
I am at the mercy of One who neither bends, nor unbends,
Who neither retains me, nor gives me my liberty ;
Who neither smiles on me , nor dismisses me ;
Who neither wishes me to live ; nor relieves me of my
burden.

I see without eyes ; I speak without tongue ;
I wish to perish ; I call for help ;
I hate myself ; I love all the world ;
I am nourished by grief ; I smile , while I weep.
Death , or life equally appals me.
It is Thou, Cruel Woman , who hast reduced me to
this state !

SONNET 12, PART 1.

In literal prose.

I turn back at every step;
My body is weary; with difficulty I support it;
But I sigh; and in sighing exclaim, « Unfortunate that
I am. »
Thus I inhaled the air, and gained strength to proceed.
After reflecting on the treasure, that I have quitted;
On the length of my voyage; on the shortness of life;
I arrest the progress of my bewildered and trembling feet;
I cast my eyes on the ground; I weep.
Sometimes, in the midst of my tears,
I ask, how this frame
Can exist without its soul.
But love replies: « Dost thou not remember
That this is the privilege of Lovers,
Who have shaken off their earthly chains! »

In literal prose.

When the Planet, that marks the Hours ,
Returns to dwell with Taurus ,
A ray darts from its fiery horns ,
That fills the world with new beauties ,
And decks the fields and banks with fresh flowers.
But it not only adorns external things ;
It penetrates into the bosom of the Earth ;
And fills it with the seeds of virtue.
Thus she , who like the sun amid the lesser Planets ,
Is far more brilliant , than any of her sex ;
Shedding on me the bright beams of her eyes ,
Their rays fill me with the thoughts , the actions , and
language of love.
But , alas ! whatever way she turn her eyes ,
Spring never can return to me.

SONNET 88, PART 1.

In literal prose.

Adieu! dear Sennuccio! Thou shalt know, in what manner
 I am treated; and what is my life!
 I burn! I am consumed by this flame, as I have long
 been;
 The wind turns me at its will; and yet I remain, where
 I was.
 Sometimes I find her humble; sometimes haughty;
 Sometimes severe; sometimes gentle; sometimes immo-
 veable; sometimes compassionate;
 Sometimes she looks cold; sometimes gay;
 Sometimes tender; sometimes disdainful, and unrelenting:
 Sometimes she sings sweetly! It was there she sat:
 There she turned aside; and here she paused:
 Here she pierced my heart with her bright orbs:
 Twas here she spoke to me, and smiled on me:
 Here it was I saw her varying check.
 Unfortunate Being that I am! It is thus that
 All powerful Love keeps me under his dominion!

SONNET 112, PART 1.

~~~~~

*In literal prose.*

———

You may carry me , where the sun consumes the flowers  
and the grass ;  
 Or where frost and snow counteract its power ;  
 You may carry me where its chariot is temperate and  
light ;  
 To the East , or to the West ;  
 Let me be in prosperity or adversity ;  
 In a serene , or gloomy , or dark atmosphere ;  
 Let it be night ; or a long or short day ;  
 A mature , or unripe age :  
 Let me be in Heaven , or on Earth ; or in an abyss ;  
 On the summit of a mountain ; or in a deep marshy  
valley ;  
 Let my heart be light , or oppressed :  
 Let Fame send forth my praises ; or leave me in obscurity ;  
 I shall be , what I have been : I shall live , as I have lived ,  
 Still faithful to thee ! (\*)

---

(\*) Imitated from Horace

« Pone me, pigris ubi nulla campis  
 Arbor æstiva recreatur aura. » ect.

SONNET 140, PART 1.

---

~~~~~  
In literal prose.
—————

If Heaven has power over us , as some believe ,
It was an evil Star , under which I was born ;
And my cradle was hard ; and the ground
Was evil , on which I afterwards walked ;
And She was cruel , who with her eyes , and her bow ,
To which I served only as a mark ,
Wounded me ! But , O Love , thou hast not killed me ;
Thou canst cure me with these same arms ,
But Thou takest pleasure in my sufferings !
-- Not She , -- because they are not severe enough.
My wound is by an arrow : and not a sword.
However I can console myself ; for it is better
To sigh for her , than to possess any other !
And Thou dost declare it to me by thy golden dart ;
and I believe thee !

SONNET 127, PART 1.

In literal prose.

O lost steps! O vague and ready thoughts! O faithful
memory!
O fierce desire! O weak heart! O my eyes!
Not eyes, but fountains! O wreath, honour
Of the illustrious brow! O sole token of double valour!
O painful life! O sweet error;
That makes me seek the mountains and the plains!
O lovely face! where Love has placed both
The spur and the curb, by which it wounds
Me, and leads me at its will;
And it is in vain to oppose it!
O gentle, amorous Souls,
If there are any in this world!
And you, wandering Spirits,
Ah, stay; and see, what is my misfortune!

SONNET 127, PART 1.

In literal prose.

In what part of Heaven, from what idea was that model
taken,
From which Nature hath formed that lovely, bewitching
face,
In which she proved to this lower world, what power
she had above?
What Fountain-Nymph, what Goddess of the Woods,
Ever let float in the breeze
Such truly golden tresses?
When did one heart contain so many virtues?
Though the whole may be guilty of my death!
He, who never saw her eyes, may look in vain for
a divine Beauty.
How sweet is their expression! He, who does not
Know how she sighs; how she speaks;
How captivating is her smile:
Does not know how
Love can cure and wound!

SONNET 102, PART 1.

In literal prose.

Love has placed me as a mark to its arrow ;
As snow in the sun , as wax in the fire ,
And as mist in the wind : and I am quite hoarse ,
Lady , by asking for mercy ; -- but you care not for it.
From your eyes darted the fatal arrow ,
Against which neither time , nor place , could protect me.
From you only proceed , (and that appears to me a
trifle ,)

The sun , fire , and wind , that make me what I am.
My thoughts are arrows ; and your face , a sun ;
And my desire , fire ; and it is with these arms ,
That Love wounds me ; dazzles me , and destroys me.
The angelic song , and words mingled with seducing
wit ,

Against which I cannot defend myself ,
Are the Zephyr , before which my life flies.

SONNET 60, PART 1.

In literal prose.

I am not weary of loving you, dear lady;
Nor shall I ever be:
But I hate myself; and I am weary of my tears,
That never cease to flow!
I wish for some handsome tomb;
And that your name be written on it,
In pity to me. There let my ashes be deposited without
my soul!

If a heart true to love will satisfy you,
Without wishing to lacerate it,
Be not henceforth so relentless!
If your scorn hopes to find any other satisfaction,
It is deceived; and its wish will never be attained.
For this I have to thank Love and Myself.

SONNET 70, PART 1.

~~~~~  
*In literal prose.*  
~~~~~

O Woman, lament! and may Love sympathise with you!
O lovers of every country, weep!
For he is dead, who devoted himself
To serve you, while he lived.
For myself, I pray that my tears
May be permitted to flow; and that
I may be allowed to relieve
My oppressed heart by my sighs!
O ye Poets, bewail your loss!
Our beloved CINO (*) is no more.
Weep, O Pistoia; weep, O perverse citizens!
You have lost your best friend!
And may the Heavens rejoice;
For there he has chosen his abode!

(*) Cino was a celebrated lawyer, of Pistoia, of a noble family. His *RIME* were published by Niccolo Ricci at Rome 1559; and again by Faustino Tasso at Venice 1589. Crescimbeni pronounces him the most sweet, and graceful poet, before Petrarch. The Italians consider him the first, who gave a grace to Lyric Poetry. His style is now a little antiquated; but his thoughts are just. He died at Bologna in 1336, with the reputation of a learned Man.

SONNET 69, PART 1.

In literal prose.

That lovely Woman, whom Thou so truly lovedst,
Has been suddenly snatched from us;
And, I trust, she dwells in Heaven;
All her actions were so kind, and benevolent.
It is time to take back the keys
Of thy heart, that were in her possession during her
life;
And to follow her by a direct and short path;
That thou mayst no more be oppressed by any earthly
burden!
And as thou art relieved of thy heaviest weight,
Thou canst easily lay down every other,
And ascend like a Pilgrim, stripped of all his earthly
possessions!
Henceforth thou wilt see, that every created thing
Is overtaken by Death; and how necessary it is for the
soul
To commence the perilous journey, free from all charge!

SONNET 5, PART 2.

~~~~~  
*In literal prose.*  
~~~~~

O my disconsolate soul, what art thou doing?
What dost thou think? why lookest thou after
Time that can never return? for what dost thou
Add wood to the fire, when thou burnest?
The kind words, the soft looks,
That one by one thou hast repeated and painted,
Have left Earth; and it is, (thou knowest well,)
Late, and out of season, to seek them here.
Ah! do not renew the thought, that torments me;
No longer follow a vain and fallacious hope;
But one that is firm and secure; and will lead us to
a good end!
Let us search the Heavens for something that will please
us!
Alas! to our grief we saw that Beauty during her life;
And her death robbed us of our peace.

SONNET 31, PART 2.

In literal prose.

Where is that forehead , that with one small sign
Turned my heart, where it would?
Where is that lovely brow , and the stars,
That gave light to the path of my life?
Where is that fortitude, that knowlege, that judgment,
That lively, pure, humble, sweet converse?
Where are those beauties united in her,
Whose will long has been mine?
Where is the gentle shade of that face,
That gave freshness and repose to the wearied soul;
And where all thoughts were written?
Where is she, that kept my life in her hands?
How much is lost to this miserable world,
And to my eyes, that will never more be dry!

SONNET 7, PART 2.

~~~~~  
*In literal prose.*  
—

O my eyes, our sun is obscured!  
No! it has ascended to Heaven, there to shine:  
There we shall see it again; there it expects us;  
And perhaps is grieved at our delay.  
O my ears! the angelic words  
Are heard in a region, where they can be better appreciated.

Alas, my feet, your strength cannot carry you  
To her abode, whither they were wont to bear you!  
Why then do you reproach me?  
I have not deprived you of the joy  
Of seeing her, of hearing her, of conversing with her  
on earth.

Blame Death! no, rather praise Him,  
Who can bind and unbind; in a moment can open, or  
shut;  
Can dry our tears; and can make us happy!

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SONNET 67, PART 2.

---

*In literal prose.*

---

O Death! thou hast left the world without the sun,  
Dark, and cold; Love blind, and without arms;  
Thou hast left Grace naked, and Beauty repining;  
And thou has left me disconsolate, and weary of  
myself;  
Thou hast banished Benevolence, and annihilated Vir-  
tue.  
I am left alone to bewail my loss; but not I alone  
suffer;  
For thou hast cut off the pure germ of virtue:  
Thou hast destroyed the first prize. Can there be a  
second?  
The air, the earth, the sea; and even the human race  
Ought to lament! for, without her, it is like  
A field without flowers; or a ring without gems.  
The world did not know her, while it possessed her:  
I knew her -- I, who am left to weep;  
While Heaven enjoys her presence, who is adorned at  
the expence of my tears!

---

SONNET 104, PART 1.

---

*In literal prose.*

---

( *Supposed to be addressed to the Court of Rome at Avignon ; and commended by Tiraboschi, as a model of a sublime and energetic style.*  )

---

A flame from Heaven plays above thy tresses ;  
The noxious vapours, that arise from the rivers and  
the earth ,  
Impoverish others, but enrich , and benefit thee !  
For thou dost rejoice in wickedness ;  
Thou dost brood over treason ; and sendest forth  
All the evil , that is now spread over the world !  
Thou delightest in riotings , and in wantonness ;  
And dost exhaust every species of luxury !  
The old , as well as the young , dance away the hours ;  
Beelzebub is in the midst ;  
And fans the flame ; and holds up the treacherous mirror.  
But thou canst no longer lie in secret on beds of down ;  
But must be exposed naked to the elements , and tread  
barefoot on thorns !

---

## SONNET 105, PART 1.

~~~~~  
In literal prose.

(On the same subject.)

The avaricious Babylon has pushed God's ire to the
utmost ;
So numerous are her vices , and her crimes !
She worships Venus , and Bacchus ; not Jove and Pallas.
I am weary of expecting Reason :
But I see a new Sultan for her ;
Who will make , not where I could wish ,
Only one seat ; and that will be in Baldacco.
Her idols will be destroyed ;
And her towers , the enemies of Heaven ;
And her inhabitants turned out , while she burns within.
Lovely Souls , the friends of Virtue ,
Will people the world ;
And then we shall see her enrich herself ,
And she will be full of ancient works !

SONNET 106, PART 1.

In literal prose.

(On the same subject.)

Fountain of Grief, abode of Discord,
School of Errors, and temple of Heresy,
Once Rome, now false and guilty Babylon,
Over which we sigh and lament!
Forge of Deceptions, the fatal prison
That destroys the good, and nourishes the wicked;
A hell on earth; it will be a miracle,
If Christ does not, on the last day, reject her!
Founded in chaste and humble poverty,
Thou dost raise, impudent Woman,
Thy horns against thy Founders!
In whom hast thou placed thy hope?
In thy adulterers? in thy ill-gotten riches?
Constantine does not return; but carries off the sad world,
that supports him!

These two last Sonnets are included by Tiraboschi
in the same praise, with that which preceded them.

CANZONE 16, PART 1.

In literal prose.

STANZA I.

Dear Italy! though it may be vaind,
To speak to thee of the mortal wounds,
That so often pierce thy lovely body;
It is a consolation to pour forth my sighs,
That sympathize with the Tiber, the Arno,
And the Po, by whose banks I sit musing and lamenting!
King of Heaven, I pray that the mercy,
That first brought thee on earth,
May conduct thee to thy loved country!
See, gracious Lord!
What slight causes have kindled a cruel war!
O Father! Open, soften, and expand those hurts,
That the proud, the ferocious Mars,
Has hardened, and shut up!
Let me, (unworthy as I may be of the charge,)
Be the bearer of thy Truth to this injured Country!

II.

Thou, whom Fate has placed as the Protector
Of this fine Country,

For which thou feelest no compassion ;
Why dost thou call in foreign arms ?
Why is its earth stained with barbarous blood ?
Thou art mistaken ;
Thou thinkest thou seest clearly , when thou art in
darkness.
For thou lookest for love and faith in venal hearts (*).
He , who seeks for friends among the mercenary ,
Draws around him enemies.
O deluge of strangers ,
To inundate our dear plains !
If this had happened by our own hands !
But now what shall we be , who may escape ?

III.

Nature provided for our state a real good ,
When she placed the Alps as a defence
Between us , and German fury.
But Avarice undermined this firm hold ;
And corrupted this untainted Body.
Now in one den savage beasts
Are herded with harmless flocks ,
So that the good always suffer !
And He is of the seed ,
To the sorrow of the people without laws ,
Of Him , for whom , (as we read ,) that Marius
Opened the side , the memory of which
Is yet fresh in every mind ,
When satiated and weary ,
He no longer drank water from the river but blood.

IV.

Cæsar overflowed our fields
 With blood drawn from the same veins.
 It appears, I know not why, that
 Heaven frowns upon us.
 Thanks to thee, to whom so much is entrusted,
 And thy divided wishes !
 They have corrupted the finest part of the world !
 The fault of others, your tribunal, and the destiny of
 Heaven
 Make the poor Citizen groan, and scatter his fortunes.
 Why seek for those, who would shed blood ;
 And sell the soul for lucre ?
 I speak the truth, and am not influenced
 By hatred, or contempt.

V.

Observe, how many proofs we have
 Of the treachery of the Bavarian, (*)
 Who raising his finger, trifles with your life.
 To my feelings, to be outraged is worse than any loss.
 But your blood flows freely,
 Because you are excited by Revenge.

(*) This, as well as the line ending with « *venal hearts* », alludes to the venal hearts of the Bavarians; (and the Emperor, Louis) who for 150,000 florins promised to them by the *Ghibellines* at the Diet of Trent, offered to go into Italy to the destruction of the *Guelfs*.

Reflect well in your most sober moments ,
How these Barbarians can value the Italians ,
When they do not know , how to value themselves !
Free thyself , noble Latin Blood ,
From such venal hearts !
Do not set up as an idol an empty name !
We have brought upon us , by our own errors ,
The anger of Heaven .

VI.

Is not this the land , on which I first set my foot ?
Is not this my nest ,
In which I was so tenderly nursed ?
Is not this the country , in which I trust ,
Kind and pious mother ,
Which has received into its bosom both my parents ?
God grant , that this recollection
May sometimes move you ;
And protect with piety
The tears of the suffering people ,
Who repose only on God and Thee !
And if thou givest one sign of compassion ,
Virtue will take arms against the enemy :
The combat will be short ;
For ancient Valour
Is not yet extinguished in the Italian breast .

VII.

Behold , my friend , how Time flies ;
And thus passes Life away !
Death follows close .

You are here now : but reflect on your departure !
The Soul must go naked and alone to that doubtful Bourn.
In passing that valley may it please thee
To cast down the eye, and leave below disdain !
They are enemies to a serene life !
And the time , that others throw away ,
Mayst thou spend in some act more worthy
Of the mind , or of the hand ;
In some noble work ,
Or some profitable study !
This is the way to live happy here ,
And to open the path to Heaven.

CONCLUSION.

Canzone , I admonish thee
To present thyself with humility ,
Because thou art going amongst a proud people ,
Whose wishes are the most corrupt and ancient ;
And who are enemies of Truth !
I tried thy fate among a few of the magnanimous ,
Who take pleasure in Good ! —
— Who can secure them to me ?
I am ever crying : « Peace ! Peace ! Peace ! »

CANZONE 6, PART I.

I.

Noble Spirit, that rulest those members,
Which bear on his pilgrimage
A valourous, prudent, and wise man,
After thou hast gained the honoured rod,
With which thou dost correct Rome, and her citizens;
And hast recalled her to her ancient liberty;
I will speak to thee, because in no other do I see
A ray of virtue: — it is extinguished in the world!
Nor do I find any one, who blushes to do ill.
What Italy expects, or wishes, I know not;
For she appears insensible to her degradation!
Old, idle, and slow,
She will always sleep: and who will arouse her?
I have taken her by the hair; and shaken her.

II.

I dare not hope, that she will ever
Be awakened out of her slumber;
She is so heavily oppressed by it.
But Fate leaves to thy arms
The task of rousing her!
Rome is committed to thee.
Thrust thy hand boldly into her venerable hair,

And pull her into life.
I, who day and night weep over her fate,
Place in thee my greatest hope.
And if the disciples of Mars
Ever open their eyes to their own honour,
It is to thee they will be indebted.

III.

Those ancient walls, that I still fear and love,
And at which the world trembles, when it looks back,
And thinks on what they once were;
And of the stones, under which lie the ashes
Of those, whose fame will never die,
As long as this world lasts,
And all that it contains,
Through thee I hope to see every Vice shut out!
O noble Scipios! O faithful Brutus!
How rejoiced ye must be, if the tidings may reach you,
Of the good hands, in which Rome is placed!
I can fancy the joy of Fabricius,
On hearing the intelligence.
He will exclaim: « dear Rome will once more regain her
power! » —

IV.

And as Heaven condescends to look down upon us,
May the souls, that dwell above, intercede for us
With God, and pray that thou mayst put an end to civil
discord,
That destroys the peace of the Good;

V.

VI.

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Who has called on thee to pluck out
 The evil plants, that know not how to bloom.
 Those noble spirits have failed
 More than a thousand years,
 That She gave birth to.
 Alas ! a new race has sprung up, that is not only
 Proud beyond endurance, but irreverent to such a
 mother !
 The husband, father, all
 Expect succour from thy hand,
 That the Almighty Father has reserved for other works !

VII.

Fortune rarely smiles on heroic deeds:
 But Thee she favours,
 Which induces me to forgive all her past offences.
 In this instance, at least, she is just :
 And the world never saw any one,
 To whom the way to eternal glory
 Was so clearly marked out, as to Thee !
 Thou canst establish, if I am not deceived,
 In this state the most noble monarchy.
 With what pride thou wilt say :
 « Others aided her in her prosperity;
 I in her old age have snatched her from ruin ! »

CONCLUSION.

On the Tarpeian Mount, Canzone, thou wilt see
 A Knight (*) who is honoured by all Italy ;

(*) Cola di Renzo, or Rienzi (says Muratori) a man of low birth, but celebrated for his diplomatic talents, and much employed in Embassies by the States of Italy. But De Sade says, the person addressed was Stephen Colonna. See De Sade; Note XI. p. 66.

There are thousands, an hundred times told, who, if left to themselves, would prefer the *Venus de Medicis* dressed out by the most eminent French Milliner of the day, to all the inimitable grace and symmetry of her natural form. But such is the fluctuation of these petty charms of vile human art, that at each successive year a new inundation of admirers, — nay, the same admirers, would require a new dress.

Why are the statues of the Ancients, so grand, or so beautiful? — Because the « human form divine » is shewn in its natural shape! — So it is with Poetry: None can last, which is obscured by temporary costume. The heart of Man, like his form, has always been the same. His love, his anger, his grief, his ambition; his sense of the magnificence, or the sweetness of natural scenery; his delight in solitude and silence when exhausted by the turbulence of multitudinous society; the refreshing breeze after heat; the revival of vegetation after wintry barrenness; — above all, the charms of ideal beauty, contrasted with actual experience!

In ages of Barbarism, the language is not sufficiently polished, or expressive, for the due communication of the greater part of this extensive matter! — In what state it was in Italy at the time of Petrarch's birth has been the subject of frequent and ample investigations. But these investigations have still left a great deal to be cleared up.

Petrarch had much to do! — so much, as to induce me to recede nothing from what I have said at the commencement of this article: but I will not deny, that THE TROUBADOURS had made great advances in Amatory poetry. This is a subject that will be taken up by a Friend in a *Subsequent Article*; and the reader may

reserve his judgement , till he shall have read , what will there be said.

There was , in truth , something in the occupation of the Troubadours ; in their manners , habits , rank , and adventures , congenial to the spirit of this sort of poetry. Feast , and Music ; Assemblies of beautiful women ; the renown of personal bravery ; a belief in the marvellous ; a rude but glorious grandeur , adapted to feed the desires of the wildest fancy , called forth all the enthusiastic and creative qualities of an ardent mind from their deepest cells. A poet now was the poet of immediate inspiration , not of cold Art.

But Petrarch could carry these inspirations into his closet ; and add learning and labour to these primary essences , without losing a spark of their fire.

If we could have a full relation of all the minute circumstances of Petrarch's childhood , as copious as it is the fashion of modern Biography to supply regarding those who have lived in later days , we should , no doubt , be made acquainted with numerous proofs of his brilliant faculties in an early stage of infancy. The first thing remarkable would unquestionably be the extraordinary force , with which external images seemed to operate upon his senses. It is probable , that they long held an incontroulable dominion over him , against which his reason could but faintly struggle.

At this time the Latin , and even the Greek Classics , were in the course of revival. They aided Petrarch in arranging and unfolding the daily-accumulating treasures of his mind. He found in Virgil , in Horace , and in Lucretius , examples , by which the brilliant images reflected by the fancy might be expressed in adequate language ; and for the abundance of moral sentiments

with which the tenderness of his heart oppressed him, he found a prototype and a guide in the copious stream of eloquence supplied by the splendid and long-matured wisdom of Cicero.

If in pure invention, and on a mighty scale, he had a predecessor in his own tongue, whose sublime and appalling genius might well frighten him from attempting the same career, the field was entirely open to him for those courses most adapted to his best endowments.

Dante often dashed out his gigantic figures by a few bold strokes. He relied upon the strength of his outlines; and the sublimity of the general features of his subjects.

Petrarch loved grace, beauty, tenderness, evanescent shades; niceties, first perceived by no eye but his; hues, that changed as quick as those of the rainbow!

But yet it does not seem, as if at this time he wished to rely upon mere *local* or *national* novelty for his claims to notice. He did not resolve to adopt his native language, because Italian poetry was deficient in the department which his genius was fitted to adorn. His ambition was yet to excell in the tongue of Virgil, and of Horace.

The Temple of his mind was now overflowing with images, pictures, and sentiments; when an event occurred, that set fire to all this train, and gave it a direction for life. He saw LAURA in the church of *Avignon*; and she became the single Form, to whom all the idolatry of his future life was paid. From that moment his SONNETS commenced; and for *her sake* they were written in his native language.

Upon a mind thus gifted, and thus furnished, the

fervor of such a passion operated in creating many combinations, that would never otherwise have existed. Whatever be the power, by which we combine the simple images received from without, it is notorious that strong passion and violent excitement add greatly to the activity of that power.

There are numerous individuals, nay it may almost be said that there are nations, whom it is almost impossible to persuade of the reality of a passion so romantic as that of Petrarch to Laura. Such scepticism betrays great ignorance both of the qualities, and of the history of mankind! It is not necessary to refer to the ages immediately antecedent to that of Petrarch, for proofs of romantic passion: -- but if it were, the lives of the Troubadours would sufficiently afford them!

Imagination may soon become the ruler of Him, who yields up the reins to her! And hence she is sometimes a capricious, dangerous, and frightful Tyrant!

It is indeed from the abuses to which she sometimes leads her votaries, that hard heads and cold hearts take advantage to condemn all poetry: -- poetry, the lamp of life; the organ of our highest sentiments, and noblest emotions; the spur of glory; the blazoner of goodness! --

The word *Fiction*, applied to Poetry, is very commonly taken in its bad sense, for the purpose of throwing an obloquy upon this art. No Poetry, which does not represent Truth, either in fact, or in fable, is genuine. The productions, which represent things out of probable nature, are very faulty; and those, which represent things impossible, either in the literal, or allegorical sense, are worse than valueless. They some-

times strike for a short time; but when the novelty is gone, they first satiate; and then disgust.

Fiction, even in its secondary sense, even for the sake of metaphor and dress, is objectionable, where the simple Truth is sufficiently interesting. This is, I suppose, what Iohuson means, when he says, that « *When Truth is sufficient to fill the mind, Fiction is worse than useless:* » but his application of the position to *Gray's Bard* is a strange and perverse piece of injustice. -- Truth, in the sense, in which the Critic here applies it; that is, Truth divested of all the ornamental parts and the artifices of Poetry, would not have been sufficient on that occasion. The relations of the calamities of King Edward's posterity derive their primary interest from their character of *prophecies*: from the circumstances of the ideal person, from whose lips they proceed; and from the highly figurative language, in which his impassioned visions cloathe themselves.

There is nothing more strange, than that, of an Art which has existed from the beginning of the world, (if it be not degrading to call it an Art,) there should be such various tastes, and various systems of criticism. Will it be denied, that it has existed from the beginning of the world? — Can we doubt that Adam and Eve breathed out their morning and evening hymns in that, which was essentially poetry? Collins has, in a noble strain of inspiration, in his magnificent *Ode on the Poetical Character*, described with the richest invention this primæval origin of Poetry.

*

« Young Fancy , thus to me divinest name ,
 To whom , prepared and bathed in Heaven ,
The Cest of amplest power is given ,
 To few the godlike gift assigns
 To gird their blest prophetic loins ,
 And gaze her visions wild, and feel unmix'd her flame.

The Band, as Fairy legends say ,
 Was wove on that prophetic day ,
 When He , who call'd with thought to birth
 Yon tented sky , this laughing earth ,
 And dress'd with springs and forests tall ,
 And pour'd the main engirthing all ,
 Long by the loved Enthusiast wooed ,
 Himself in some diviner mood ,
 Retiring , sat with her alone ,
 And placed her on his sapphire throne ;
 The whiles the vaulted shrine around
 Seraphic wires were heard to sound ,
 Now sublimest triumph swelling ,
 Now on love and mercy dwelling ;
 And She , from out the veiling cloud
 Breathed her magic notes aloud ;
 And thou , thou rich-hair'd youth of Morn ,
 And all thy subject life was born ! » &c.

The whole of human kind, who have hearts to be moved, or fancies to be wakened, *feel* what true poetry is. But consult their judgement, or that which they take upon bad authority ; and it will be found, that the critical opinions of a large portion are very erroneous. If these opinions were correct, it would be indeed

a *petty art*! It would be at best nothing more than figurative language put into metre. The force of the thought would be nothing: all would lie in the trick of the personification, or the metaphor; and the happiness, real or supposed, of the versification.

But in conformity to these mistaken opinions, many false poets have arisen in every age; and been the transient meteors of a short day. They take successive variations of form; but the principle is always the same. The colourings are always exaggerated and overwrought; or affectedly coarse, and neglected. What is singular, is mistaken for originality; and what is monstrous, for invention. Shakespeare, on the contrary, in the wildest excursions of his unequalled fancy, always wrote in unison with the faith of superstition, and the tendencies of popular belief.

Petrarch, full of matter, labouring with the progeny of his inspiration, knew the Art only as it was the midwife of their birth. He lived in an age congenial to high emotion; full of romantic manners, and striking events! He lived under a benign climate; amid the most genial scenes of Nature; and was familiar with the most sublime features of rural solitude! In these recesses the Muses visited him; sat with him; opened their treasures to him; and continually brought the cup of Helicon fresh from the spring with their own hands to allay his thirst. « You drink from *our own* hands! » they said: « We seldom visit mortals -- Future poets, for the most part, must be content to drink at *second hand* from *YOURS*! »

Then he took the lyre, and sonnds of impassioned and hitherto-unheard melody, descended along the Valley of VAUCLUSA; gently agitated the breeze; and

whispered tremulously among the leaves; till Silence roused herself from her profound slumber; and Echo, taking up the occasional swell of the notes, sent it cross the stream, and the valley, to the opposite hills!

Vauchusa became a scene of enchantment. Wood-Nymphs sprung up amid the sylvan recesses; and slept upon the banks of the murmuring river; or danced on the knolls, and in the glens. Invisible hands struck up night-music in the air; and Laura's form glanced across the leafy allies in the noon-day sun; or appeared sailing in the clouds by the silver lamp of the moon!

But what was he, who peopled these solitudes with such imaginary Beings? was he an idle, dreaming, brain-sick, lover? -- No: he was the man of the greatest erudition; the greatest moralist; the greatest philosopher; the most profound, the most consulted; and the most active politician of his age!

The love of solitude has always been the passion of great minds, especially, of minds endowed with an active imagination; but it seems to have been preeminently the passion of Petrarch.

It is only when we cease to have a dominion over our thoughts, that it becomes dangerous; when, for instance, it gives a more uninterrupted sway to the tormenting ideas of Sorrow and Regret. This was felt by the poet Beattie, who having become the victim of domestic misfortunes, inveighed in his latter days against the dangers of a melancholy Solitude.

But the fertility and variety of Petrarch's mind seems to have been inexhaustible.

In his poetical character, he was himself, principally, the hero of his Tale. — But then his imagination

was such , that what more rich , or varied subject could have been found ? His genius

Darts thro' all space ; extends thro' earth and sky :
While worlds of Spirits meet his mental eye !

To such a man , what an interruption must have been the ceremonies , the impertinences , the follies , and the dullnesses of society ? Not all his genius could have effected more than a small part of the treasures of wisdom he has left behind him , but by the aid of the calm and leisure , which his addiction to solitude gave him !

To be one among the numerous eminent persons , who have attained a place upon the rolls of Genius , is a ground of just confidence and self-satisfaction , when compared with the multitudes to which every generation of mankind swells ! But what must have been the faculties and what the attainments of Petrarch , who in so many centuries has found no rival in these rolls ?

There is an ardor of mind ; a love of occupation ; a desire of good ; an ambition of just fame , which , in proportion as they animate the soul , bear it onward to all great achievements. In no character have these things displayed themselves so conspicuously , as in Petrarch ! — To these we must ascribe the elevation of ascent in his career , which has left all posterity behind.

Of all modes of life , a *well-employed* Solitude is surely the purest , and the happiest. — We are thus independent of all those passions of others , which are the principal bane of life. We make , in the change of seasons ; in the dawn , the noon , and the night-fall ,

of a single day, a variety of companionship: the progress and the decay of vegetation afford incessant subjects for diversified and never-languishing curiosity: the intellect grows stronger as it is taught to rely more and more upon itself: and the habit of abstracted reflection; and of familiarity with what is immaterial, becomes more powerful; more clear; and more constant!

There may be many, who think that Petrarch, if he thus spent one day less cheerfully and less happily than he would have done in society, made an exchange, in which the gain was not worth the cost. They cannot think that there is much value in Fame; — at least after life! — They deem it but an idle offering,

« To deck the cold insensate grave with bays! »—

and that if all his writings had perished, ages back, the world would have incurred no real loss; — for they are convinced that nothing but prejudice and bigotry retain them in esteem.

In what degrees, or in how many ways, directly or indirectly, writings of so very high an intellectual cast, tend every hour in every day to enlighten the understandings and elevate the hearts of mankind, is beyond the power of the most brilliant and profound philosopher to make a probable calculation! It is certain, that after the lapse of four Centuries and an half the influence of these wonderful compositions, of this treasured wisdom of the Poet, the Moralist, and the Historian, mixes itself with whatever is most tender, most eloquent, or most sagacious, in the minds in which high endowment and high cultivation have been united through all Europe.

The praises of *Solitude* are fervid and animated not only in the poetry of Petrarch; but in all his prose. He has written in Latin a Tract *De Vita Solitaria* in two Books: a sort of præcursor of the modern popular work of Zimmerman; and, it must be confessed, equally verbose. Here he speaks of the « egressus facilis (quo) sylvas et loca virentia, et queruli amnis in ripam gravedinem possit, fatigationemque deponere; nec ideo minus in arvum ingenii rerum semina jacere, et inter ipsum quietis, reparandique animi tempus venturo labori materiam præparare. » —

— « Marcus Tullius, et Virgilius Maro, quos eloquentiæ principes Latinæ nemo eloquens negabit, huic consilio hærebant, dum alter, cum sæpe alias, tamen præsertim ad tractatum legum Civilium accessurus, frondosas quercus, et delectabiles secessus, quodque ibi scriptum memini, ripam, et umbram, et procerissimas populos, et concentum avium, et strepitum fluviorum, atque æquas in partes scissi amnis, in medio insulam parvam, et huic nostræ simillimam quæreret: alter autem suum Alexim, quisquis is est, pastorio carmine laudaturus;

Inter densas umbrosa cacumina fagos.

Assiduè veniens, solus in montibus et sylvis id faceret, Platonem secuti ambo, qui inter ociosa cupresseta, et spacia sylvestria, de Institutis Rerumpub. deque optimis legibus disputarat. (*)

In his Second Book he has a Chapter *De Poetis Solitudinem eligentibus*. He especially names Homer, Virgil, and Horace; and blames Ovid for his vicious taste. Horace (he says) « brevem quidem, sed universalem tibi dat regulam:

(*) Petrarchæ Opera. Basil, 1581. 1. 242.

« *Scriptorum chorus omnis amat nemus, et fugit urbes.* » —

In every cultivated age of Society the places which have been consecrated by the residence of great Genius have excited the most lively curiosity and interest. How this interest is increased by the natural beauties of the place; and by the sublime, or picturesque features, congenial to the character of the inhabitant! — Of all the spots in the world, one of those thus most consecrated to posterity, is Petrarch's residence at VAUCLUSE near Avignon.

He himself has thus described his first visit to this place in childhood.

« Cum ad Fontem SORGÆ ventum esset, recole enim non aliter quam si hodie fuisset, insueta tactus specie locorum, pueriles inter illos cogitatus nieos dixi, ut potui. En naturæ meæ locus aptissimus, quemque si dabitur aliquando, magnis urbibus prælaturus sim. Hæc tunc ego mecum tacitus, quæ mox postea ut virilem ætatem attingi, quantum non ocio meo mundus invidit, latè claris indiciis notam feci, multos illic enim annos, sed avocantibus me sæpe negotiis, rerumque difficultatibus interruptos egi, tanta tamen in requie, tantaque dulcedine, ut ex quo, quid vita hominum esset agnovi, illud ferme solum tempus vita mihi fuerit, reliquum omne supplicium. Jam tunc indivisibiles animis, distracti studiis, eramus, tu litigium et rostra, ego ocium sectabar, et nemora, tu calle politico divitias honestas quæsisisti, quæ me mirum dictu solitarium, contemptorem, prefugum, in medias sylvas usque ad invidiam insecutæ sunt. Quid vero tibi nunc ego *illud agreste silentium, illud nitidissimi amnis assiduum murmur, illum boum*

*soneris in vallibus mugitum, illos volucrum in ramis non diurnos modo concentus, sed nocturnos explicem? Scis omnia, et si me hac in parte non penitus sequi ausus, quotiens tamen urbanis tumultibus te furari posses, quod perrarum est, cupidè illuc ut è procellis in portum fugere solitus. Quotiens autem reris, me vox atra solum, procul in campis invenerit, quotiens per æstatem media nocte surrexerim, et nocturnis Christo laudibus persolutis, unus ego, ne sommo pressus famulos inquietarem, nunc in agros præsertim, sub lustris luna, nunc in montes exierim? Quotiens hora illa, nullo comite, non sine voluptate horrida, immane illud fontis specus intraverim, quo vel comitatum luce ingredi horror est? Unde autem in tanta fiducia si quæritur, nempe umbras, larvasque non metuo, lupus nunquam in ea valle visus erat, hominum pavor nullus, *bubulci in pratis, piscatores in fluvio pervigiles, illi quidem canebant, hi silebant, utrique certatim me colebant*, seque ad omnimodum obsequium horis omnibus offerebant, quippe cum suum locique dominum scirent, non amicum mihi tantum esse, sed fratrem, optimum sed parentem, sic ubique benevoli, hostes nunquam, ita cuncta deliberans, sic mihi te favente, atque idem sentiente persuaseram, si totus orbis bello quateretur, illum immobilem ac pacificum locum fore, quod ut crederem, et Romanæ respectus Ecclesiæ, de quo dixi, et multo maxime vicinitas faciebat, supra omnia autem paupertas securissima rerum, et contemptrix avaritiæ atque armorum » etc. (*).*

(*) Opera, Basil, 1581 fol. pag. 86g.

I shall here add TOMASINI's account of VAUCLUSE, as a specimen of his *Petrarcha Redivivus*.

« Silva placet Musis ; Urbs est inimica poetis. »

« Hinc tot fontibus, tot amœnissimis vallibus, tot jugis montium, ubique Musis, et poeticis Numinibus consecratis ingentem accessisse famam legimus, quod his in locis degentes Poetæ accommodatissimum commentationibus suis secessum procul ab hominum turbis et negotiorum turbinibus repetere.

« Hinc ille Orphei inter silvestria dumeta, et prærupta saxa suavis adeo, et ipsis vel surdis roboribus exauditus cantus.

« Hinc VALLIS CLAUSE fama toto terrarum orbe una cum FRANCISCI nostri nomine decantata :

Hinc SILVA PLANA trans Entiam amnem Rhœginis in finibus per ipsum nota :

Hinc ARQUADE collis ab indigenis, atque exteris, Vatis ejusdem gratia sedulo frequentatus.

Quibus in locis noster divinus Vates majorem vitæ suæ partem egit. Huc curarum jactatus fluctibus se recepit ; heic tanquam in portu tutissimo conquevit. CLAUSE VALLIS alumno ætatem floridam ; ARQUADE COLLES placidam Viri solitudinis amantissimi senectutem reddidit : ut hi non minus quam illa digni plane sint, quæ perennibus literarum monumentis æternum vivant. Alpium radices provinciam Narvonensem spectantes locus occupat vulgo VALLIS CLAUZA dictus : illic

Fons est illimis , nitidis argenteus undis ,

SORGIA , qui miro suæ naturæ decore , è specu quod non remotioris præcipitii tanta undarum copia redundat , ut statim plenus , et jam sui potens amnis esse optimorum piscium ferax incipiat , ac tandem in Rhodanum post multas ambages rupium elabatur. De quo sic Vates ipse Lib. III. Epistolarum.

Mons horridus auras

Excipit ac nimbos , et in æthera cornibus exit.

Ima tenent fontes , Nympharum nobile regnum ,

Sorgia surgit ibi , querulis placidissimus undis ,

Et gelida prætulcis aqua spectabile monstrum

Alveus , ut virides vitreos tegit amne smaragdos.

Ad hujus originem Petrarcha ætate adhuc juvenili casam statuit , quam sibi ab omnium perturbationum castris exauctorato , tanquam militi veterano , tranquillæ ocii sedem faceret , ubi multis annis parvo prædio , quod sibi emerat , contentus , vitam non frugalem tantum , sed et divinam egit. Quia hic porro aura divina fretus cum ab orando et contemplando otium illi foret , scripserit , indicavit ipse ad posteritatem.

« Inde etiam (Roma) reversus cum omnium , sed in partis illius tædiosissimæ Urbis fastidium , atque odium naturaliter animo meo insitum ferre non possem , diverticulum aliquod , quasi portum quærens , reperi VALLEM perexiguam , sed solitariam , atque amœnam , quæ CLAUSA dicitur , quindecim passuum millibus ab Avinione distantem , ubi Fontium rex omnium SORGA oritur. Captus loci dulcedine , libellos meos et me ipsum illuc

transtuli. Longa erit historia, si pergam exequi, quid ibi multos ac multos egerim per annos. Hæc est summa; quod quicquid fere opusculorum mihi excidit, ibi vel cœptum, vel conceptum est, quæ tam multa fuerunt, ut usque ad hanc ætatem me exerceant, ac fatigent. »

Sed ea de Valle audiendus nobis quoque *Boccacius* probè meritis de præceptore suo discipulus in hæc verba:

« Franciscus Petrarcha, cælestis homo, et nostro ævo Poeta clarissimus, nonne spreto Pont. Maximi benevolentia, quam omnes fere christiani summopere cupiunt, et procurant, et Pileatorum Orbis Cardinum, aliorumque Principum, in VALLEM CLAUSAM abiit, insignem Gallix solitudinem, locum, ubi SORGA Fontium rex oritur; et ibidem omnem fere floridam juventutem suam, Villici unius contentus obsequio, meditando atque componendo consumpsit. Fecit equidem, stant vestigia, stabuntque diu parva domus et hortulus, et, dum Deo placet, testes vivunt plurimi. »

Meminit et ejusdem VALLIS in *Historiali Speculo* Vincentius, et hisce verbis Clausulam appellavit.

« Post hæc Avinionem rediit, et in *Valle* perexigua amæna quæ CLAUSULA dicitur, Bucolicum carmen scripsit, *Vitæ Solitaræ Lib. 11.* »

Receusit et libros heic loci a Petrarcha conscriptos *Vadianus* libro singulari *De Poetica* Cap. XV et hos in primis: *Scipionis gesta*, quod opus *Africam* nominavit; *Bucolicum Carmen*, et *Epistolas* complures, multo vero opus pulcherrimum ad Philippum Cavallicensem Episcopum *De Vita Solitaria*, in quo adeo quæ mundi sunt conterunt, adeo verum rectumque tuetur, ut dubites utrum hominem agnoscas, an homine majorem. Tanta constantia est, tantus ardor, copia tanta, ut interim prætereamus argumentorum et rationum fidem.

Neque omissus hic locus in Appendice Theatri *Abraham Ortelii*, et *Atlantis G. Mercatoris*, edita Amsterodami 1631, ubi habetur Tabula *Ænea*, in qua delineatur Avenionensis Comitatus; et in eo VALLIS CLAUSA; verbisque Gallicis notatur, « *la Maison de Pétrarque, et fontaine de Vaucluse merveilleuse à voir.* » In descriptione vero hæc leguntur.

« VALLIS CLAUSA, vulgo *Vaucluse*, quo conferre se solitus scribit Franciscus Petrarcha, philosophicis meditationibus operam daturus: Vallis est amænissima rupibus, unde fontes limpidissimi manant, cincta. » —

Petrus Bertius quoque, Geographus Regius, mitioris literaturæ Parisiis Professor Publicus, me ejus in Tabulis auctis Amsterodami per Jodocum Hondium, ubi Comitatum Avenionensem describens de *SORGA* flumine hæc habet:

« Est in hoc Comitatu fluvius *SORGA*, non tamen naturæ opere, quam decantatissimi Francisci Petrarchæ versibus nobilis. »

Et hæc subjungit de VALLE CLAUSA:

« Est et locus VALCLUSE situ amænissimo inter rupes, quæ vallem undique claudunt, ex qua re etiam loco nomen. In hoc secessu Hetruscus ille suam Lauram dignis immortalitate versibus decantavit. » —

Sed placet ipsam quoque Vallis Topographiam spectandam legentium oculis exhibere, sicuti etiam accepimus delineatam ab humanissimo Josepho Maria Suaresio Episcopo, opere Hieronymi Davidis Galli cælatam. » (*Here a curious Print of Vauclusa is given by Tomasini.*) » — In hac eleganter Mons imminens, Arx, et Domus ipsa Petrarchæ adhuc visitur: Fons *Sorgie* in vallem fluens

peramēnos reddit campos, dum prata floribus, rupes consitæ arboribus, lectissimum præbent secessum.

Perhumaniter idem mihi transmisit alteram hujus Vallis delineationem ex Relatione Joan. Francisci Bordini Episcopo Cavallicensis Anno 1537 depromptam, quæ adhuc in Bibliotheca Barbarina asservata posticam Vallis faciem repræsentat.

Eum pari diligentia delineatam descripsit Vellutellus; et antiquitatis eximius investigator Gabriel Simeonius in *Epitaphiorum Illustratione*, ad quos lectorem remittimus.

Hic tamen prætereundum minimè ducimus *Etruscam dictæ Vallis Descriptionem*.

« Deliberai di rivedere un'altra volta il sito di Valchiusa luogo dove il Petrarca compose una parte dell'opere sue, massime quelle d'amore per Madonna Laura. Questa Valle nel vero è la più dilettevole, e bella, e quivi sono le più piacevoli, e chiare fontane, ch'io vedessi mai, di maniera che se io non fosse stato accompagnato, e non havessi promesso a certi amici fornire il viaggio d'Italia, io credo certamente, ch'io serei restato là per tutto il tempo di mia vita. Conciosia che la piacevolezza del colle su la punta del quale siede ancora meza rovinata la casetta del Poeta, la solitudine, e quiete del sito, i chiusi boschetti d'ogni tempo verdi, l'asprezza diversa delle alte roccie, e il dolce mormorio delle purissime acque mi rappresentavano naturalmente innanzi agli occhi l'immaginato monte di Parnaso, e la fontana ricetto delle nove Muse: stimando felicissime colui, che havessi potuto, o potesse del continuo habitare in sì ameno, e libero luogo, e sotto così benigno e pacifico Cielo. »

Domum Poeta testamento quidem Xenodochium

constituerat; verum ævi injuria; et patroni locorum incuria hodie omnino videtur deserta.

Quod vero de crypta in Lauræ domum protensa narrat Martinus Zeilerus *Itinerarii Gallici cap. 5* fabulæ affine est, et casto Vatis pectore indignum.

Multi *Sorgiæ* flumen, *Vallisque Clausæ* peramænos secessus venustissimis celebrarunt versiculis. Vidimus Hieronimi Brivii, eximii ingenii, ad Suaresium *de Laudibus Sorgiæ* Carmen.

Ne vero lectionis ubertate animos, libellumque impleamus, illos solummodo referamus, quos suavissimus Suaresius nobis transmisit, nitori ipsi fonti *Sorgiæ* nihil cedentes.

Has ædes, quarum lapsantia rudera cernis,
Incoluit Thuscus Vates, qui captus amore
Avenicæ Daphnes patris pene immemor Arni
Hæc sibi delegit Tempe, et bis quinque per annos
Hæsit in hac Valle, et vicini in margine fontis,
Versibus hic sylvas, hic versibus Afra Trophæa
Concinuit, doctas chartas hic scripsit amicis.
In queis pura nitet Latine facundia linguæ,
Etrusquaque lyra teneros, quibus arserat, ignes
Lusit, et ereptæ sibi flevit gaudia Nymphæ.
Diruerit tectum licet invidiosa vetustas,
Et reliquas quoque frustratim disperdere pergat
Parietinas. non tota cadet, sed nixa Petrarchæ
Carminibus, quæ perpetuum victura per ævum
Ista domus nullas unquam est sententia ruinas.

In the passage in which Petrarch has himself given the account of his retreat to Vaclusa, he has spoken of his disgust at the manners of Rome.

He has recorded, how ill qualified he was to succeed at Rome in another place. In his Dialogue *De Contemptu Mundi* he says:

« Artes deerant, quibus hodie præsertim ad altos gradus ascenditur; ambiendi scilicet magnorum limina, blandiendi, promittendi, mentiendi, simulandi, etc. (1).

He speaks of himself in another place, as

« Divitiarum contemptor eximius, non quod illas non optarem; sed labores curasque oderam, opum comites insuperabiles.

« Petrarch tells us, » says De Sade, « que dans les violens accès de sa passion, il alloit quelquefois à Vaucluse tempérer l'ardeur qui le dévorait par la fraîcheur des eaux de cette fontaine merveilleuse, et par l'ombrage des bois dont elle étoit alors entourée. —

« Ayant résolu d'y fixer entièrement son séjour, il acheta à Vaucluse une petite maison avec un petit champ, et il alla s'y établir avec ses livres. etc. »

De Sade then goes on to describe this valley; and closes it with the following Extract from a Poem of the *Author of the Voyage de Provence*.

» Là parmi des rocs entassés
Couverts d'une mousse verdâtre,
S'élancent des flots courroucés,
D'une écume blanche et bleuâtre.
La chute et le mugissement
De ces ondes précipitées
Des mers par l'orage irritées
Imitent le fréuissement;

(1) *Opera*, Edit. Basil. 345.

Mais bientôt moins tumultueuse,
 Et s'adoucissant à nos yeux,
 Cette fontaine merveilleuse
 N'est plus un torrent furieux :
 Le long des campagnes fleuries,
 Sur le sable et sur le cailloux,
 Elle caresse les prairies
 Avec un murmure plus doux.
 Alors elle souffre sans peine,
 Que mille différens canaux
 Divisent au loin dans la plaine
 Le trésor fécond de ses eaux.
 Son onde toujours épurée,
 Arrosant la terre altérée,
 Va fertiliser les sillons.
 De la plus riante contrée etc. (1)

I should have scarcely thought it necessary to have considered the question of the identity of LAURA as a matter still remaining in doubt, after the publications of DE SADE and BALDELLI, if the NOTE of M.^r Hobhouse to the *Fourth Canto of Childe-Harold* had not been recalled to my Notice.

M.^r Hobhouse has surely allowed himself to be very hasty on this occasion. He says that the Hypothesis of De Sade had no other foundation than the parchment Sonnet said to have been found in the tomb of Laura De Sade; and the Note in the Ambrosienne Virgil: and he adds, that the former was a forgery; therefore the latter must have been a forgery! *an odd conclusion!*

(1) *De Sade*, t. 343.

The arguments against the Sonnet are plausible: — yet even these are far from being decisive. — But what have these to do with the Note in the Virgil? All the internal evidence is powerfully in favour of that Note: and the objections to it are unworthy of attention (1).

If the Note stands unimpeached, what say the doubters to the Testament of *Laura de Sade*? Can they deny that the proof of identity is conclusive?

Mr Hobhouse next attacks, in harsh terms, De Sade's interpretation of the word « *ptubs* » into PARTUBUS instead of PERTURBATIONIBUS, as the printed copies have it. But Baldelli has since found an ancient Ms in the Laurentian Library, which decides this question in De Sade's favour: for the Ms writes the word « *patubs*: » which must be taken to be « *partubus* » and not « *per-turbationibus*. » (*)

The passage is in the *third* Dialogue between St Augustine and Petrarch *De Contemptu Mundi*, written in 1343: — and the curious reader will be gratified in having ample extracts from this most interesting Dialogue, instead of the single one, which the writers on this dispute have hitherto given.

(1) De Sade indeed has in some degree exposed himself to this criticism by arguing the doubtful Sonnet to be Petrarch's composition. Baldelli says: *La Bastie dice ch' è cattivo il Sonnetto, ma nessuno lo pretende opera del Petrarca* pag. 166.

(*) Baldelli, *Del Petrarca*, pag. 170.

*Abridged Extracts from Dialogue III. of Petrarch De
Contemptu Mundi.*

F. Quæ sunt quas mêmoras catenæ?

A. Amor, et gloria!

F. Has tune catenas vocas? — Nihil unquam rectius arbitratum sum, quam esse hos nobilissimos quos mihi objicis affectus.

A. Nonne Amorem omnium extremam ducis insaniam?

F. Pro diversitate subjecti, amorem vel deterrimam animi passionem, vel nobilissimam actionem dici posse censeo. Si infamem turpemque mulierem ardeo, insanissimus ardor est; si rerum aliquod specimen virtutis allici; inque illud amandum, venerandumque molitus sum, nullumne tam diversis in rebus statuis discrimen, adeo ne pudor omnis evanuit. —

— Ego nihil unquam turpe, imo vero nisi pulcherrimum, amasse me recolo.

A. Etiam pulchra turpiter amari posse certum est. — De muliere morali sermo nobis instituitur, in qua admiranda colendaque te magnam ætatis partem consumpsisse doleo, et in tali ingenio tantam, et tam longævam insaniam vehementer admirer.

F. Parce convitiis, precor; mulier mortalis erat et Thais, et Livia. Cæterum seis ne de ea muliere mentionem tibi exorta, cujus mens terrenarum nescia curarum cœlestibus desideriis ardet: in cujus aspectu, si quid usquam veri est, divini speciem decoris effulget, cujus mores consummatæ

honestatis exemplar sunt: cujus nec vox, nec oculorum vigor mortale aliquid, nec incessus hominem repræsentat.

A. Ha demens, itane flammæ animi, in sextum decimum annum falsis blanditiis aluisti? — Cum effigiem morte variatam et pallentia membra conspexeris, pudebit animum immortalem caduco applicuisse corpusculo, et quo nunc tam pertinaciter astruis, cum rubore recordaberis.

F. Avertat Deus omen. Ego ista non videbo.

A. Equidem necessario eventura sunt.

F. Scio; sed non tam inimica mihi sunt sidera, ut naturæ ordinem in hac morte perturbant; prius intravi; prius ingrediar.

A. Meministi credo temporis illius quo contrarium timuisti, et quasi jam moriuxæ amicæ funereum carmen dictante, tristitia cecinisti.

F. Memini certè, sed dolui; et adhuc recolens, contremisco; indignabarque me nobiliori, velut animæ meæ parte truncatum, illi esse superstitem quæ dulci mihi vitam, sola sui præsentia faciebat. Hoc enim carmen illud deflet, quod tunc multo lachrymarum imbre respersum excidit mihi; sententiam memini, si verba tenerem.

A. Non hoc quæritur, quantum tibi lachrymarum mors illius formidata, quantumve doloris invexerit; sed hoc agitur, ut, intelligas, quæ semel concussit, posse formidinem reverti, eoque facilius quod et omnis dies ad mortem propius accedit, et corpus illud egregium, morbis ac crebris *PTUBES* (*) exhaustum, nullum pristini vigoris amisit.

(*) Printed « *Perturbationibus* » -- but established by *De Sade* and *Baldelli*, as already said, to be a contraction for « *partubus*. »

F. Ego quoque et curis gravior, et ætate provectior factus sum. Itaque illa ad mortem appropinquante præcucurri.

A. O furor, ex nascendi ordine ordinem mortis arguere!

F. Non usque adeo immobilem, ut contrarium fieri possem nescius; sed assidue ne idem adveniat, precor.

A. Dubitari non potest, quin putcherrima sæpe turpiter amentur.

F. Iam ad hæc supra responsum est; si enim amoris in me regnantis facies cerni posset ejus vultus, (quem licet multum tamen debito partius laudavi,) non absimilis videretur hæc mihi coram quo loquimur testis est, quod in amore meo nil unquam turpe, nil obscænum fuerit, nil denique præter magnitudinem culpabile.

Visne si tempus suppetit pauca de multis exponam, quæ te in admirationem, stuporemque compellant?

A. Mene putes ignorare

Quod qui amant ipsi sibi somnia fingunt?

Omnibus scolis notissimum carmen est. Cæterum ex ore ejus piget has insanias audire, quem decet altius et sapere, et loqui.

F. Unum hoc, (seu gratitudini seu ineptiæ ascribendum,) non sileo, me quantulumcunque conspicias, per illam esse, nec unquam ad hoc, si quid est nominis aut gloriæ fuisse futurum, nisi virtutum tenuissimam sementem, quam pectore in hoc natura locaverat, nobilissimis his affectibus coluisset. Illa juvenilem animum ab omni turpitudine revocavit, uncoque, ut aiunt, retraxit, atque alta compulsit spectare. Quid ni, certum enim est amorem

in amatos mores transformare, atqui nemo unquam tam mordax convitiator inventus est, qui hujus famam canino deute contingeret, qui dicere auderet, (ne dicam in actibus ejus, sed in gestu verborum,) reprehensibile aliquid se vidisse. Ita qui nihil intactum liquerant, hanc mirantes, venerantesque reliquerunt: minime igitur mirum est, si hæc tam celebris fama, mihi quoque desiderium famæ clarioris attulit, laboresque durissimos, quibus optata consequerem mollivis. Quid enim adolescens aliud optabam, quam ut illi vel soli placerim, quæ mihi vel sola placuerat. Quod ut mihi contingeret spretis mille voluptatum illecebriis quod me ante tempus curis, laboribusque subjecerim nosti, et jubes illam oblivisci vel parcius amare, quæ me a vulgi consortio segregavit, quæ dux viarum omnium, torpenti ingenio calcar admonuit, ac semisopitum animum excitavit.

A. Infelix, quanto satius fuerat tacere quam loqui, quamvis enim vel in silentio talem te introrsus aspicerem, asseveratio tamen ipsa tam pertinax, bilem stomachumque percussit.

F. Cur, quæso.

A. Quia falsum opinari ignorantis est, falsum impudenter asserere, ignorantis pariter et superbi.

F. Quid me tam falsum vel sensisse confirmas.

A. Nempe universa quæ memoras, primum omnium ubi ais, te quod es per illam esse, si sic intelligis, ut hæc esse illa dederit, mentires haud dubie, si vero sicut non amplius esse permiserit, verum dicis. O quantum jurgium evadere poteris, nisi illa te formæ blanditiis retraxisset. Quod es igitur, naturæ bonitas dedit, quod esse poteris illa præri-

puit, imo tu tibi abstulisti. Illa enim innocens est; forma quidem tibi visa est tam blanda, tam dulcis, ut in te omnem nativis virtutum seminibus proventuram segetem, ardentissimi desiderii æstibus, et assiduo lachrymarum imbre vastaverit. Quod autem te ab omni turpitudine illa retraxerit, falso gloriatus es: retraxerit forsàn a multis, sed in majores impulit ærumnas. Enimvero neque variis sordibus obscenam viam declinare monuis, si in præcipitium perduxit, nec quæ minutiora sanans ulcera, lethale interim jugulo vulnus inflixit. Liberasse potius quam occidisse dicendum est, ita quoque quam tuam prædicas ducem, a multis te obscenis abstrahens in splendidum impulit barathrum. Quod vero alta spectare docuit, quod segregavit a populo, quid aliud fuit, quam præsidem sibi; et unius captum dulcedine contemptorem rerum omnium, studioseque negligentem reddidisse. Quo nihil in convictu hominum scias esse molestius. Iam quod innumeris illam te laboribus implicuisse, commemoras, hoc unum vere prædicas. Quid autem hic tam magni muneris invenias cogita, cum multiformes enim sint labores, quos declinare non licet, quanta dementia est novos sponte sectari! At quod famæ clarioris avidum, per illam te factum gloriariaris, compatio errori tuo, siquidem ex animi tui sarcinis, nullam tibi funestiorum esse monstrabo; sed nondum eo pervenit oratio.

P. Promptissimus dimicator comminatur, et vulnerat; ego autem et vulnere et comminatione promoveor, et titubare jam graviter incipio.

A. Quanto gravius titubabis, cum gravissimum vulnus

influxero? Ista nempe quam prædicas, cui omnia te debere asseris, ista te peremit.

F. Deus bone, quibus mihi persuadebitur modis.

A. Ab amore cœlestium elongavit animum, et à creatore ad creaturam desiderium inclinavit, quæ una quidem ad mortem pronior fuit via.

F. Noli quæso præcipitare sententiam, Deum profecto ut amarem, illius amor præstitit.

A. At pervertit ordinem.

F. Quenam modo?

A. Quia cum creatum omne, creatoris amore diligendum sit, tu contra creaturæ captus illecebris, creatorem non quomodo decuit amasti, sed miratus artificem fuisti, quasi nihil ex omnibus formosius creasset, cum tamen ultima pulchritudinum sit forma corporea.

F. Hanc præsentem in testimonium evoco, conscientiamque meam facio contestem me, (quod superius dixeram), illius non tam corpus amasse, quam animam, quod hinc percipies licebit, quoniam quo illa magis in ætate progressa est, (quid eo corporeæ pulchritudinis ineluctabile fulmen est), eo firmior in opinione permansi, et si enim visibiliter, in vere flos tractu temporis languesceret, animi decus amplius augebatur, quin sicut amandi principium, sic incepti perseverantiam ministravit: alioquin si post corpus abissem, jam pridem mutandi propositi tempus erat.

A. Mene ludis? An si idem animus in squalido et nodoso corpore habitaret, similiter placuisset?

F. Non audeo quidem id dicere; neque enim animus cerni potest; nec imago corporis talem spopondisset ac si oculis appareret, amarem profecto

pulchritudinem animi, deforme licet habentis habitaculum.

A. Mulier ista celebris, quam tibi certissimam ducem fugis, ad superos cur non hæsitantem trepidumque direxerit, et quod cæcis fieri solet, manu apprehensum non tenuit, quo et gradiendum foret admonuit?

F. Fecit hoc illa quantum potuit. Quid enim aliud egit, cum nullis mota precibus, nullis victa blanditiis, muliebrem tenuit decorem, et adversus suam simul et meam ætatem, adversus multa et varia quæ flectere adamantium licet spiritum debuissent, inexpugnabilis et firma permansit. Profecto animus iste fæmineus, quid virum decuit admonebat, præstabatque ne insectando pudicitie studio, (ut verbis utar Senecæ,) vel exemplum deesset, vel convitium; postremo cum lorifragum, ac præcipitem videret, deserere maluit, quam sequi. » -- etc.

A. Cogita nunc ex quo mentem tuam pestis illa corripuit, quam repente totus in gemitum versus es miseriarum et pervenisti, ut funesta cum voluptate, lachrymis et suspiriis pascaris, cum tibi noctes insomnes, et pernox in ore dilectæ nomen, cum rerum omnium contemptus, vitæque odium, et desiderium mortis tristis, et amor solitudinis atque hominum fuga, ut de te non minus proprie, quam de Bellerophonte illud Homericum dici potest :

*Qui miser in campis errabat Aleis ,
Ipse suum cor edens , hominum vestigia vitans.*

Huic pallor, (*) et macies, et languescens ante tempus flos ætatis, tum graves, æternumque madentes oculi, tum confusa mens, et turbata quies in somnis, et dormientis flebiles querelæ, ac vox fragilis, luctu rauca, fractusque et interruptus verborum sonus. Et quicquid tumultuosius aut miserius fingi potest. Hæcne tibi videntur signa sanitatis? Quid, quod illa tibi festos, lugubresque dies inchoavit, et clausit? Illa adveniente sol illuxit; illa que abeunte nox rediit; illius mutata frons tibi animum mutavit, et mæstus pro illius varietate factus es. Denique totus ab illius arbitrio pependisti. Scis me vera et vulgo etiam nota memorare. Quid autem insanius, quam non contentum præsentī illius vultus effigie. Unde hæc tibi cuncta provenerant, aliam fictam, illustris artificis ingenio quæsisisse, quam tecum ubique circumferens haberes, materiam semper immortalium lachrymarum, veritus ne fortasse arescerent irritamenta earum? Omnia vigilantissime cogitasti, negligenter incuriosius in reliquis. At ut omnium delirationum tuarum supremum culmen attingam, quod et paulo ante comminatus sum, pergamus. Quid digne satis exercetur, aut stupeat hanc alienatæ mentis insaniam, cum non minus nominis, quam ipsius corporis splendore captus, quicquid illi consonum fuit, incredibili vanitate coluisti? Quam ob causam tantopere, sive Cæsaream, sive poeticam lauream, quod illa hoc

(*) See Cowper's description of a LOVER, in his *Retirement*.

nomine vocaretur adamasti, ex eoque tempore *sine Lauri mentione* vix ullum tibi carmen effluxit. Non aliter quam si vel Penci gurgitis accola, vel Gyrrei verticis sacerdos existeres. Denique quia Cæsaream sperare fas non erat, *lauream poeticam* quam studiorum tuorum tibi meritum promittebat, nihilo modestius, quam *dominam Lauram ipsam* adamaveras et cupisti. Ad quam adipiscendam, quanquam aliis ingeniis subvectus, quanto tamen cum labore perveneris, tecum ipse recogitans, perhorresces. Nec me latet, quin responsioni paratum, et adhuc hiscere meditantem, video quid tibi nunc in animo versetur. Cogitas nempe te his studiis aliquanto prius etiam quam arderes, deditum fuisse, Poeticumque illud tibi decus, ab aunis puerilibus animum excitasse, quod ego quidem nec inficior, nec ignoro, verum enimvero et multis retro seculis obsolesfactus mos, atque hæc ætas studiis talibus adversa, et longarum discrimina viarum, quibus usque ad limen non carceris modo, sed mortis accessisse, aliaque non minus violenta fortunæ obstacula propositum retardassent, seu forsitan irritassent, nisi prædulcis nominis memoria, jugiter animum interpellans, cæteris curarum sarcinis excussis, per terras et maria, inter tot difficultatum scopulos, Romam te, Neapolimque traxissent, ubi tandem, quod tanto ardore cupiebas, adeptus es. » (*)

They, who are desirous to make an accurate investigation of the character of Petrarch; and more especially to judge of the nature of his attachment to Laura, and of the qualities of her mind and person, as well

(*) Opera, 358.

as of the certainty of her existence, will do well to study these extracts with strict attention.

Since I wrote this opinion, I have found on referring back to *De Sade*, that he considers these *Dialogues* in the same light, as I have here expressed: and that he has accordingly given large abridgements of them in a French translation.

It seems to me most strange that this account given by the Poet of his passion for Laura should leave any reader in doubt of its existence; or of its purity, as well as of its force. The birth of two natural children, of whom the name of the mother has not been preserved — and one of them (— a daughter, —) apparently a few months prior to the date of these *Dialogues*, is opposed by some Critics to the sincerity of this attachment. But Petrarch insists on the unblemished and impregnable virtue of Laura: he admits that he has not been himself blameless. « *Cum lorifragum et præcipitem* » (me Luara) « *viderit, deserere maluit, quam sequi.* » -- « *Incautus in laqueum offendi: -- amor, ætasque coegerunt. Firmavi jam tandem animum labentem.* » etc.

Others represent this love to have been *Platonic*, because in *their* opinion such a passion is a ridiculous chimæra. Without admitting this presumption, a reader of fancy and sensibility will find both in these extracts, and in numerous passages of the poetry of Petrarch, sighs of a temperament sufficiently earthly. A mind gifted by Nature, like Petrarch's, and trained as his faculties were, could easily give itself up to that visionary enthusiasm, which appears so improbable to vulgar opinion. If I were not afraid that this article is growing tediously long, I would discuss this point at greater length.

Petrarch's last days were spent in the retirement of ARQUA (*) among the *Euganean* hills, four leagues S. W. from Padua. Hither he retired in 1370, at the age of 66. *Stewart Rose* (in the *Letters from the North of Italy 1819*) says « The House, which was Petrarch's, is very prettily situated amongst the *Euganean Hills*; and his single and solitary tomb, a sarcophagus, surmounted with a bronze bust, and raised upon four low pillars in a mountain churchyard, is striking. The house contains some bad fresco paintings symbolical of the passions and pursuits of the poet; and a chair and inkstand, supposed to have been his property. » The author adds that TOMASINI's account of the House and furniture in his *Petrarcha Redivivus*, « exactly tallies with their present appearance. » (*)

TOMASINI describes the situation thus:

« Adjacet Arquadæ colli ARQUADA Vicus *Montemsilicem*, Martii olim aream et aulam Imperii; sublimis apicem spectans. Cœterum ab utroque latere et a tergo collibus circumjacentibus reliquis septus, inter Ortum et Occidentem divitias suas aperit, allicitque amica capita, quibus omnis amœnitas adblanditur. Ab ea nempe cœli parte influxus et auram hauriens morienti Soli funus astra ducentia nequit aspicere, et indulgentia naturæ blanda minas ætheris spernens æternum beat, dum illic fere semper ac serene est cœlum, vernum fere et semper nitens solum. Manat ejusdem e summo vertice illimis aqua, defluens

(*) Part of the late Venetian States.

(*) Letters, I, 76, 77.

sensim ad talos imos fontem efficit, quem infra dabimus intueudum. Uberes ibi terræ glebæ passim, et ipsa quoque saxa sponte sua feracia commodis incolarum. Halant prata floribus; superbiunt juga fructibus, et vinetis; luxuriant agri segetibus et canescunt. Diceres situm illic Amaltheæ cornu cuncta suppetere, simul illic inhabitare Bacchum, Cererem, et Pomonam, nec abesse Minervam, cum olei copia latissime affluat, vinique dulcedine collibus omnino reliquis antecellat. » (*)

However tiresome may be the length, to which these long Extracts have swelled the present Article, it will be expected that I should not close it without at least a few observations on the general character of Petrarch, intellectual and moral. The three grand points of view, in which he is to be considered, (as has indeed been well done in the ELOGE of this Poet by *Bettinelli*,) (**) are

1. As the principal restorer of the Latin classics, and of Literature.
2. As an original poet, distinguished by fancy, sentiment, grace, and harmony.
3. As an enthusiastic lover of a beautiful and pure morality; as a political, as well as moral philosopher, a patriot, and a philanthropist.

(*) Petr. Red. 116.

(**) I ought to have inserted this among the titles of Books at the head of this article. It is contained in a *Risorgimento d' Italia negli Studj, nelle Arti, e ne' Costumi dopo il Mille dell' Abate Saverio Bettinelli. A cui si aggiunge ora per la prima volta L' ELOGIO DEL PETRARCA scritto ultimamente dal medesimo Autore. Bassano, 1786, 2 vol. in-8.*

On the first of these heads one thing will strike every scholar : — that the style of the Poet's latin compositions does not correspond to this praise. « Nell'opere sue latine, (says Bettinelli,) è maraviglia, che fosse men culto assai, e poco elegante ; mentre fu printipale suo studio, come ci disse Leonardo Aretino, lo stile di Cicerone. »

He adds in a Note: « Che se dimandisi come fosse il Petrarca sì elegante in volgare, e sì poco in latino, altro dir non saprei se non che nel primo fu creator del suo stile da Cino soltanto delineato ma nel secondo fu educato dal suo secolo, e dall'esempio de' rozzi suoi costumi, che non distinguevano ne' latini l'oro dagli altri metalli. » (*).

Petrarch, (says this elegant writer,) had the distinct glory, not only of writing well, but of giving the exemple to others of all good studies and sage letters. His study of Cicero ought to be regarded as the seed of that fruitful harvest, which sprung up in his, and the following age. By him were brought into credit the other Latin, and some Greek authors. He searched out, and corrected MSS: he united to these, inscriptions, medals, and every thing else subsidiary to good criticism, and the best philosophy; sparing neither journeys in person, nor letters, which give testimony of his excellent taste, and desire of true literature; that is, the polished, and peaceful, so opposite to the contentious and pedantic literature of the Schools.

But the praise bestowed by Bettinelli on Petrarch

(*) P. 182.

as a Poet is so beautiful and so just, that I must give it in his own words.

« Nel vero qual fu prodigio in tanta rozzezza ed asperità di lettere e di costumi un poeta dotato di gusto squisito, di nobile e saggia imaginazione, di così fino senso, ed organo sì delicato? Una poesia con pensieri ed imagini e voli ed affetti sublimi eppur non mai falsi nè inetti, con sintassi poetica, con puro stile tersissimo, con nuove forme e maniere ed espressioni e perenne armonia soavissima accompagnati? E tutto ciò senza esempio dell'arti belle antico o moderno essendo quelle pur anco deformi o sepolte. Quale anima adunque fu quella, che tutte l'arti e le lettere a luce traendo la poesia lor madre e reina in trono ripose, ed anzi creò tutta nuova, tutta bellissima, e a perfezione ad un tratto nel nascer suo condotta? Quale anima, io ripeto, che spogliandosi d'ogni Siciliana, o Provenzale reliquia, e lasciandosi immenso spazio addietro non che Sonetti, e terze Rime, ma le tre famose canzoni di Dante, di Cino, e del Cavalcanti (*), purgò la lingua e la poesia d'ogni lineamento straniero, diè al verso volgare il proprio suono e andamento, cribbò le rime, fissò i metri la locuzion la sintassi poetica, e sentir fè soprattutto quel numero armonioso, che prima non conoscevasi, e mal porrebbe in qualche suono imitativo e pittorico degli oggetti, che talor Dante usar seppe accor-

(*) *Donna mi prega*, del Cavalcanti;

Così nel mio parlar, di Dante;

La dolce vista, di Cino,

Tutte tre famose a quel tempo.

tamente. Primo è solo il Petrarca tra i vincoli dell'a rima corse spontaneo, tra gl'impacci d'un idioma ancor informe colori le idee spirituali, scolpi le forme incorporee, alzò gli affetti e i pensieri al sublime, e giunse a conciliar insieme colla ricchezza e varietà facile de' componimenti il faticoso lavor della lima, e nel solo argomento d'amore alle dolcezze del cuore accoppiò l'impeto della fantasia, le grazie dello stile all'altitudine de' concetti, la verecondia della virtù al natural vizio della passione, e con greci e latini in valor poetico gareggiando con nuova e nobile poesia superolli. » (*)

A minor genius endeavours to make amends for his feebleness by every sort of *artifice*. A minor Critic endeavours the same by his *praise* of artifice, which is more within the scope of his *perception*. These two classes are incessantly active in the attempt to impose on the public the fashion of admiring the technicalities which are only *subsidiary*, as paramount over the merits which are *essential*.

More than four fifths of all the works of Criticism would persuade us by their rules and judgements, that Poetry is something, which is in effect little better than an Art of Juglery. But in truth, how utterly is it the reverse of this? Is it any other than the mental fruit of the highest order of intellect, animated by a fervid temperament, and inspired by a sublime ambition?

(*) Certain coincidences of opinion make it necessary for the writer to declare, that he had never read this *Eloge*, when he wrote the first part of this Article.

Does not Petrarch exemplify this character? In how many walks of human knowledge was he eminent? And did he apply to himself the use of Poetry, but as the best vehicle of his thoughts, his contemplations, his visions, and his feelings? Was ornament of language; was harmony of metre, sought farther than as it conveyed more adequately the force of the idea that blazed in his mind? It is impossible that *good* poetry should be inconsistent with true wisdom! A true poet's fancy must be not only brilliant, but sound! Insane combinations; images, sentiments, and trains of events, which, however novel and striking, have no probability either in the material, or in the ideal world, may partake of the science of the Jugler (*); but certainly are not the proofs of primary and genuine genius.

The common mass of mankind are apt to estimate things by the difficulty of the execution. The more trick, the more labour, the more mystery, the more singularity; — with them the more excellence!

The various modes, by which these sorts of excellence become systematised, in long tracts of time in different nations; the strong hold they get upon the mental habits and prejudices of the minor classes of literati; the weapons of malignity which they furnish to envy and detraction against simple and unsophisticated genius; — all these operating in union, sometimes weaken the confidence of the firmest and justest taste!

(*) The reader will recollect that that large portion of the *Troubadours*, who made a profession of Poetry, and wandered about to make money of their skill on the Harp; were called *Jongleurs*.

It then becomes necessary to apply to the test of Experience ; — the touchstone of Time ! When we find that , (subject to those little fluctuations which attend all, even the most permanent , Fame) , an Author's reputation has survived the lapse of Ages ; and when we find that the same merits are insisted upon , as the basis of this reputation , in different countries , under different manners , at different periods ; without communication , and in utter ignorance , in many cases , of each other's opinions ; we may resume a certainty of trust in the rectitude of our judgments !

Petrarch then stands elevated far above the petty gales of Fashion , to lift or to depress ! He stands borne up by the most energetic conceptions of the intellect ; on the wings of the most beautiful and sparkling fancy ; embalmed in the tenderest emotions of the heart !

He deals in all that is most interesting to the most virtuous and most enlightened human minds , at all seasons , in every epoch , in every country ! He catches at those phantoms of the brain , that come and go ; that dart , like lightning , in momentary flashes through a night of darkness : he siezes their appearances ; gives them a permanent shape ; and brings them before the eye of duller and less apprehensive perceptions !

He throws rays of illumination upon thousands of difficult questions in morals ; he discusses and clears up numerous doubts , which are continually conflicting in the conscientious soul ; and he abounds in a large range of what « comes most home to the business and bosoms » of the intellectual part of mankind !

But it may be asked , how this can retain its freshness after the transfusion of four hundred years ? — I answer , — from the vigour of the thoughts ; from the

happiness of the illustrations ; from the breathing sentiment ; the transparent language ; the captivating order and harmony of the words. — The substance may be transferred to the minds and writings of others ! the life, the form, the air, the manner, cannot !

It is indeed a matter of inextinguishable wonder, how one man could by any gift of talents, ardor, discipline, toil, and fortunate circumstances, outrun all posterity so far as Petrarch has done ! If the gradation of talents is in general by almost imperceptible degrees, how could one man go beyond others, *tam longo intervallo* ? For how great must have been that distance, which the advantages possessed by those coming after, could not countervail ?

Something may be allowed to the very extraordinary fervor of his ambition ; to the visionary purity of his mind ; to the solitude, to which, in spite of all allurements, he dedicated a large portion of his life ; to the scenery of that solitude ; to his temperance ; to his passion for study ; to his intense wish of celebrity ; to the novelty of expectation ; and untried delights of the late-recovered treasures of Roman literature ; above all, to the unexplored field of Fiction and Invention, which was open before him ; where Hope might indulge her fondest visions, and the fogs and damps of Criticism had not yet clouded and blighted the sky. (*)

In addition to the works of his imagination, Pe-

(*) So unlike this age of angry and insulting criticism ; more alive to faults than capable of feeling excellences !

trarch's fame as a moral philosopher, a philanthropist, a politician and a patriot, stands upon the broadest and deepest basis. Antiquity, (says Bettinelli), was restored by him from ruin; History, Philosophy; Erudition, Eloquence, owed their revival to him. The most beautiful morality overflows in all his writings; gentleness, modesty, disinterestedness, faithful friendship, piety, direct his ardent zeal for the good of others; for the good of his country; for the honour of Italy. He cast under his feet Anarchy; Schism; Civil Discord; Superstition; and the fatal errors of ignorant Credulity! A great writer, a sublime genius, the ardor of his heart for virtue produced a revolution in the pride of human wit; and made Italy the envy and model of Nations!— And this man was a POET! (*)

A few leading dates may be useful in the close of this Article.

- 20 July 1304. Francis Petrarch was born at Arezzo.
 1313. Removed with his father to Avignon.
 1315. Went to reside at Carpentras.
 1319. Sent to study at Montpellier.
 1323. Removed to the University of Bologna.
 1326. Returned to Avignon.
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(*) And so it always will be with the greatest Poets. Neither Dante; nor Spenser; nor Milton, were *merely* Poets! But I reserve much, which I have to say on this subject, for a future occasion, in the hope that I may have leisure to finish an *Essay on Poetry*, which I have had many years in contemplation.

6 April 1327, First saw Laura.

1330. Went to reside with Cardinal Colonna at Avignon.

» 1331. Travelled to Paris, Flanders, Brabant, and part of Germany.

» 1335. His first journey to Rome.

» 1337. His son Iohn born. Retired to Vaclusa.

» 1339. Began his Latin Epic Poem of *Africa*.

» 1341. His first journey to Naples. Was crowned in the Capitol at Rome.

Same year. — Went to reside at Parma.

» 1342. Sent on an Embassy from the Roman people to Pope Clement VI at Avignon.
— Commenced the study of the Greek language.

» 1343. His daughter Francesca born.

— Wrote his Dialogues *De Contemptu Mundi*.

Same year. — Sent to Naples by Clement VI, and Cardinal Colonna. Went to Rome for the third and fourth time : — and returned from Naples to Parma.

» 1344. Remained at Parma.

» 1345. Quitted Parma; passed to Bologna; and thence to Verona: and thence returned to Avignon.

» 1346. Remained at Avignon; and was elected Canon of Parma.

» 1347. Returned to Italy for the fifth time. Took possession of his Canoury at Parma.

» 1348. Went to Verona, and returned to Parma, where he received the intelligence of the death of Laura.

- The same year he paid a visit to James Carrara at Padua : and after a short stay returned to Parma.
- » 1349. Left Parma for Mantua and Ferrara ; and thence returned to Padua.
- » 1350. Obtained a Canonry of Padua. The same year he was elected Archdeacon of Parma.
- Wrote his Letter to the Emperor Charles IV.
- Nov. 1350. Went to Rome; and on his return visited Florence.
- » 1351. Wrote his letter to Daodolo on a pacification between the Venetians and Genoese.
- Received a letter from the Florentines through the hands of Boccace , announcing his restoration to his property , and rights of citizenship; and requesting his return to the country of his ancestors.
- Consulted by four Cardinals on the reform of the Government of Rome.
- » 1352. Commenced his Book *de Vita Solitaria*.
- » 1353. Wrote his Tract *De Ocio Religiosorum*. Established himself at Milan under the Viscontis.
- Was sent to Venice to treat of a peace with the Genoese.
- » 1354. Visited the Emperor at Mantua.
- » 1355. Sent on an embassy to the Emperor. Published his Invective against a Physician.

- » 1360. His embassy to Iohn, King of France.
- » 1361. Left Milan. Went to Padua. Death of his son Iohn.
- » 1362. Returned to Milan; and thence established himself at Venice. Gave his Library to the Republic.
- » 1364. Wrote his Tract *De officio et Virtutibus Imperatoriis*.
- » 1366. Wrote to Pope Urban V to recall him to Italy. Finished his Tract *De Remediis utriusque Fortunæ*.
- » 1368. Abandoned Venice. Betook himself to Pavia to treat of Peace between the Viscontis, and the English Cardinal, the Pope's Legate.
- » 1370. Visited the Pope at Ferrara. Retired to Arquada, among the Euganean Hills. Finished his Tract *De sui ipsius et aliorum ignorantia*.
- » 1371. Wrote his *Invectiva contra Gallum*.
— Also, his *Epistle to Posterity*.
- » 1372. Wrote for Francis de Carrara his Tract *De Republica optime administranda*.
- » 1373. Visited Venice at the invitation of Francis de Carrara.
- » 1374. Translated the *Griselda* of Boccace. Died at Arquada, 18 July, this year: wanting two days to complete the age of 70.

As Petrarch has written an *Account of his own Life* in a celebrated EPISTLE TO POSTERITY, which is

short, I am tempted to copy it here, because it is not to be found in modern Books: except *De Sade*, whose work is become scarce.

*De origine, vita, conversatione, et studiorum suorum
successu, ipsiusmet auctoris Epistola.*

Franciscus Petrarcha Posteritati S. ()*

Fuerit tibi forsan de me aliquid auditum, quanquam et hoc dubium sit, an ambiguum et obscurum longe nomen, seu locorum, seu temporum, perventurum sit. Et illud forsan optabis nosse, quid hominis fuerim, aut quis operum exitus meorum, eorum maxime, quorum ad te fama pervenerit, vel quorum tenue nomen audieris?

Et de primo quidem variæ erunt hominum voces, ita enim ferme quisque loquitur, ut impellit non veritas, sed voluptas, nec infamiæ modus est.

Vestro de grege unus: fui autem mortalis homuncio, nec magnæ admodum, nec vilis originis, familia, (ut de se ait Augustus Cæsar,) antiqua. Natura quidem, non iniquo neque inverecundo animo, nisi ea consuetudo contagiosa nocuisset. Adolescentia me fefellit; Juventa

(*) This Letter is prefixed to the Basil Edition, 1581; and many other editions of Petrarch's Works: but it is not in the Venice Edition 1496. The Poet here gives an account of his life to the year 1350. De Sade has reprinted it (N.º 1 of his *Pieces Instinctives* at the end of vol. 3.) with the correction of many faults, and some variations, as he says; but these I have not discovered.

corripuit; Senecta autem correxit, experimentoque perdocuit; verum illud, quod diu ante perlegeram: quoniam adolescentia et voluptas vana sunt: immo ætatum, temporumque omnium conditor, qui miseros mortales de nihilo tumidos, aberrare sinit interdum, ut peccatorum suorum, vel sero memores sese cognoscant.

Corpus juveni, non magnarum virium, sed multæ dexteritatis obtigerat: forma non gloriæ excellenti, sed quæ placere, viridioribus annis posset: colore vivido, inter candidum et subnigrum: vivacibus oculis, et visu, per longum tempus, acerrimo, qui præter spem supra sexagesimum ætatis annum me destituit, ut indignantis mihi ad ocularium confugiendum esset auxilium. Tota ætate sanissimum corpus senectus invasit, et solita morborum acie circumvenit.

Honestis parentibus, Florentinis origine, fortuna mediocri, et (ut verum fatear) ad inopiam vergente, sed patria pulsus, *Aretii* in exilio natus sum, anno hujus ætatis ultimæ, quæ a CHRISTO incipit, 1304 die Lunæ, ad auroram, Kalend. Augusti.

Divitiarum contemptor eximius, non quod divitias non optarem, sed labores curasque oderam, opum comites inseparabiles, non ut ista cura esset, lautarum facultas epularum: ego autem tenui victu, et cibis vulgaribus vitam egi lætius, quam cum exquisitis dapibus omnes Apitii successores. Convivia quæ dicuntur, (cum sint commensationes modestæ et bonis moribus inimicæ,) semper mihi displicuerunt: laboriosum et inutile ratus sum, ad hunc finem vocare alios, nec minus ab aliis vocari. Convivere autem cum amicis adeo jucundum, ut eorum superventu nil gratius habuerim, nec unquam volens sine socio cibum sumpserim.

Nihil mihi magis quam pompa displicet, non solum

quia mala, et humillitati contraria, sed quia difficilis, et quieti adversa est.

Amore acerrimo, sed unico et honesto, in adolescentia laboravi, et diutius laborassem, nisi jam tepescentem ignem mors acerba, sed utilis, extinxisset. Libidinum me prorsus expertem dicere posse optarem quidem, sed, ut dicam, mentiar: hoc secure dixerim, me, quanquam fervore ætatis et complexionis, ad id raptum, vilitatem illam tamen semper animo execratum. Mox vero ad quadragesimum annum appropinquaus, dum adhuc et caloris satis esset, et virium, non solum factum illud obscænum, sed ejus memoriam omnem sic abjeci, quasi nunquam fæminam aspexissem. Quod inter primas felicitates meas memoro, Deo gratias agens, qui me adhuc integrum et vigentem, tam vili et mihi semper odioso servitio liberavit. (*) Sed ad alia procedo.

Sensi superbiam in aliis, non in me; et cum parvus fuerim semper, minor judicio meo fui. Ira mihi sæpe, nocuit aliis nunquam. Amicitiarum appetentissimus honestarum et fidelissimus cultor fui; intrepide glorior, quia scio me verum loqui, indignantissimi animi, sed offensarum obliviosissimi, beneficiorum permemoris.

(*) Principum ac Regum familiaritatibus, et Nobilium amicitiiis, usque ad invidiam fortunatus fui. Sed hoc est supplicium senescentium, ut suorum sæpissime mortes fleant. Maximi Regum, et meæ ætatis, amarunt et coluerunt me; cur autem, nescio, ipsi viderint, et ita cum quibusdam fui, ut ipsi quodammodo mecum essent;

(*) As Petrarch's illegitimate daughter is stated to have been born at his age of 39, (1343,) Mr Hobhouse imagines he has discovered these pretensions to strict morality to be very dubious.

et eminentiæ eorum nullum tædium, commoda multa perceperim. Multos tamen eorum, quos valde amabam, effugi; tantus fuit mihi insitus amor libertatis, ut cujus vel nomen ipsum, libertati, vel illi esse contrarium videretur, omni studio declinarem.

Ingenio fui æquo potius, quam acuto; ad omne bonum, et salubre studium apto: sed ad moralem præcipue philosophiam, et ad poëticam prono. Quam ipsam, processu temporis, neglexi, sacris litteris delectatus, in quibus sensi dulcedinem abditam, quam aliquando contempseram, poëticis literis, non nisi ad ornatum, reservatis.

Incubui unice, inter multa, ad notitiam Vetustatis, quoniam mihi semper ætas ista displicuit: ut, nisi me amor charorum in diversum traheret, qualibet ætate natus esse semper optaverim, et hanc oblivisci nisus, animo me aliis semper inserere. Historicis itaque delectatus sum, non minus tamen offensus eorum discordia: secutus in dubio, quo me vel verimilitudo rerum, vel scribentium traxit auctoritas.

Eloquio, ut quidam dixerunt, claro, ac potenti: ut mihi visum est, fragili, et obscuro: neque vero in communi sermone cum amicis aut familiaribus, eloquentiæ unquam cura me attigit: mirorque eam curam Augustum Cæsarem cepisse. Ubi autem res ipsa, vel locus, vel auditor aliter poscere visus est, paulo annis sum, idque quam effieaciter, nescio, eorum sit iudicium coram quibus dixi. Ego, modo bene vixissem, qualiter dixissem, parvi facerem: ventosa gloria est, de solo verborum splendore, famam quærere. Tempus mecum sic, vel fortuna, vel voluntas mea, nunc usque partita est.

Primum illum vitæ annum, neque integrum *Aretii*

egi, ubi in lucem natura me protulerat : sex sequentes, *Ancisæ*, paterno in rure, supra *Florentiam* quatuordecim passuum millibus, revocata ab exilio Genitrice: octavum, *Pisis*: nonum ac deinceps, in *Gallia Transalpina*, ad lævam *Rhodani* ripam, (*Avinio* urbi nomen), ubi Romanus Pontifex, turpi in exilio, CHRISTI tenet Ecclesiam, et tenuit diu: licet ante Te, paucos annos Urbanus V eam reduxisse videretur in suam sedem: sed res, ut patet, in nihilum rediit, ipso, quod gravius fero, tunc etiam superstite, et quasi boni operis poenitente. Qui si modicum plus vixisset, haud dubie sensisset, quid mihi de ejus abitu videretur. Jam calamus erat in manibus; sed ipse confestim gloriosum principium ipsum, cum vita destituit infelix. Quam feliciter ante Petri aram mori, et in domo propria potuisset. Sive enim successores ejus, in sua sede mansissent, et ipse boni operis auctor erat; sive abiisset, et tanto ipsius clarior virtus, quanto illorum culpa conspectior. Sed hæc longior, et incidens est querela.

Ibi igitur, ventocissimi amnis ad ripam, pueritiam sub parentibus: ac deinde sub vanitatibus meis, adolescentiam totum egi: non tamen sine magnis disgressiouibus.

Namque hoc tempore *Carpentoras* civitas parva, et illi ad Orientem proxima, quadriennio integro me habuit, inque his duabus aliquantulum Grammaticæ, Dialecticæ, ac Rhetoricæ, quantum ætas potuit, didici; quantum scilicet in scholis disci solet: quod, quantum sit, clarissime lector, intelligis.

Inde ad Montem *Pessulanum*, legum ad studium profectus, quadriennium ibi alterum.

Inde *Bononiam*; et ibi triennium expendi, et totum Juris Civillis Corpus audiui, futurus magni pro-

vectus adolescens, ut multi opinabantur, si cœpto insisterem. Ego vero studium illud omne destitui, mox ut me Parentum cura destituit non quia Legum mihi non placerent auctoritas, quæ absque dubio magna est, et Romanæ antiquitatis plena, qua delector: sed quia earum usus nequitia hominum depravatur: itaque piguit perdiscere, quo in honeste uti nollem, et honeste vix possem, et, si vellem, puritas inscitiae tribuenda esset.

Itaque secundum et vigesimum annum agens, domum redii: domum voco, *Avinionense* illud exilium, ubi ab infantiae meæ sine fueram. Habet enim consuetudo proximam vim naturæ. Ibi ergo, jam nosci ego, et familiaritas mea a magnis viris expeti cæperat. Cur autem, nescire nunc me fateor, et mirari: tunc equidem non mirabar, ut qui mihi more ætatis, omni honore dignissimus viderer.

Ante alios expeditus fui a COLUMNENSUM clara, et generosa familia: quæ tunc Romanam Curiam frequentabat, dicam melius, illustrabat: a quibus accitus, et mihi, nescio, an et nunc, at tunc certe indebito in honore habitus, ab illustri ac incomparabili viro JACOBI DE COLUMNA, Lomberiensi tunc Episcopi, cui nescio an parem viderim, seu visurus sim, in *Vasconiam* ductus, sub collibus *Pyreneis*, ætatem prope celestem, multa et domini, et comitum jucunditate, trausegi, ut semper, tempus illud memorando, suspirem.

Inde rediens, sub fratre ejus JOHANNES DE COLUMNA Cardinale, multos per annos, non quasi sub domino, sed sub patre, immo ne id quidem, sed cum fratre amantissimo, immo mecum et propria mea in domo fui.

Quo tempore juvenilis me impulit appetitus, ut et *Gallias*, et *Germaniam* peragrarem: et licet aliæ causæ fingerentur, ut perfectionem meam, meis majoribus ap-

probarem, vera tamen causa erat, multa videndi ardor, ac studium.

In qua peregrinatione *Parisios* primum vidi, et delectatus sum inquirere, quid verum, quidve fabulosum de illa urbe narraretur.

Inde reversus, *Romam* adii, cujus videndæ desiderio ab infantia ardebam; et hujus familiæ magnanimum genitorem, STEPHANUM DE COLUMNA, virum cuiuslibet antiquorum parem, ita colui, atque ita sibi acceptus fui, ut inter me, et quemlibet filiorum, nil diceret interesse. Qui viri excellentis amor, et affectus usque ad vitæ ejus extremum, uno erga me semper tenore, permansit, et in me nunc etiam vivit, neque unquam desinet, nisi ego ante desiero.

Inde etiam reversus, cum omnium, sed imprimis illius tædiosissimæ urbis fastidium atque odium, naturaliter animo meo insitum, ferre non possim: diverticulum aliquod, quasi portum quærens, reperi vallem perexiguam, sed solitariam, atque amænâ, quæ *Clausa* dicitur, quindecim passuum millibus ab *Avinione* distantem, ubi fontium rex omnium *Sorga* oritur. Captus loci dulcedine, libellos meos, et meipsum illuc transtuli. Longa erit historia, si pergâ exequi, quid ibi, multos ac multos egerim per annos. Hæc est summa, quod quicquid fere opusculorum mihi excidit, ibi vel actum, vel conceptum est: quæ tam multa fuerunt, ut usque ad hanc ætatem me exerceant, ac fatigent.

Fuit enim mihi ut corpus, sic ingenium magis polens dexteritate, quam viribus. Itaque multa mihi facilia cogitatu, quæ executione difficilia prætermisi. Hic mihi ipsa locorum facies suggestit, ut BUCOLICUM CARMEN, sylvestre opus, aggredere; et VITÆ SOLITARIÆ libros duos, ad Philippum semper magnum virum, sed par-

vum tunc Episcopum Cavallicensem, nunc megnum Sabinensem Episcopum Cardinalem, qui mihi jam solus omnium veterum superstes: non me Episcopaliter, ut Ambrosius Augustinum, sed fraterne dilexit, ac diligit.

Illis in montibus vaganti, sexta quadam feria majoris hebdomadæ, cogitatio incidit, et valida, ut de Scipione Africano illo primo, cujus nomen, miram unde, a prima mihi ætate charum fuit, poëticum aliquid Heroico carmine scriberem. Quod tunc magno cœptum impetu, variis mox distractus curiis, intermisi; sed subjecti de nomine, AFRICÆ nomen libro dedi: operi nescio, qua vel sua, vel mea fortuna, dilecto multis, antequam cognito.

Illis in locis moram trahenti, (dictu mirabile) uno die, et ab urbe Roma Senatus, et de Parisiis Cancellarii studii ad me litteræ pervenerunt, certatim me ille Romam, ille Parisios, ad percipiendam lauream poëticam evocantes: quibus ego juveniliter gloriabundus, et me dignum judicans, quo me dignum tanti viri judicarent: nec meritum meum, sed aliorum librans testimonia: parumper tamen hæsitavi, cui potius aurem darem.

Super qua, consilium JOANNIS DE COLUMNA, Cardinalis supranominati, per litteras expetii. Erat enim adeo vicinus, ut cum sibi sero scripsissem, die altero, ante horam tertiam, responsum ejus acciperem: cujus consilium secutus, *Romane urbis* auctoritatem, omnibus præferendam statui: et de approbatione consilii ejus, mea duplex ad illum extat Epistola.

Ivi ergo, et quamvis ego, more juvenum, rerum mearum benignissimus judex essem, erubui tamen, de me ipso testimonium sequi, vel eorum a quibus evocabar, quod procul dubio non fecissent, nisi me dignum oblato honore judicassent.

Unde *Neapolim* primum petere institui, et veni ad illum summum et Regem, et philosophum, ROBERTUM, non regno quam literis clariorem: quem unicuique regnum et scientiæ amicum, et virtutis, nostra ætas habuit, ut ipse de me, quod sibi visum esset, censeret, a quo, qualiter visus, et cui quam acceptus fuerim, et ipse nunc miror, et tu, si noveris, lector, puto mirabere. Audita autem adventus mei causa, mirum in modum exhilaratus est, et juvenilem cogitans fiduciam, et forsitan cogitans honorem, quem peterem, sua gloria non vacare, quod ego eum solum iudicem idoneum, e cunctis mortalibus, elegerem. Quid multa? Post innumeras verborum collationes, variis de rebus, ostensamque sibi *Africam illam meam*, qua usque adeo delectatus est, ut eam sibi inscribi, magno pro munere posceret. Quod negare nec potui, certe nec volui.

Super eo tandem, pro quo veneram, certum mihi deputavit diem, et a meridie ad vesperam me tenuit: et quoniam crescente materia, breve tempus apparuit, duobus proximis diebus idem fecit, sic triduo excussa ignorantia mea, die tertio, me dignum laurea iudicavit.

Eam mihi *Neapoli* offerebat, et ut assentirer, precibus etiam multis urgebat. Vicit amor *Romæ*, venerandam tanti Regis instantiam. Itaque inflexibile propositum meum cernens, litteras mihi, et nuncios ad *Senatum Romanum* dedit, quibus de me iudicium suum, magno favore professus est: quod quidem tunc iudicium regium, et multorum, et meo in primis iudicio, consonum fuit. Hodie et ipsius, et meum et omnium idem sententium, iudicium non probo. Plus in eum valuit amor, et ætatis favor, quam veri studium.

Veni tamen, et quamlibet indignus, tanto tamen fretus, sisusque iudicio, summo cum gaudio Romano-

*

rum, qui illi solemnitati interesse potuerunt, LAUREAM POETICAM, adhuc scholasticus rudis adeptus sum: de quibus etiam, et carmine, et soluta oratione, Epistolæ meæ sunt.

Hæc mihi LAUREA, scientiæ nihil, plurimum vero quæsitivæ invidiæ. Sed hæc quoque historia longior est, quam poscat hic locus.

Inde ergo digressus, *Parmam* veni, et cum illis de CORRIGIA viris in me liberalissimis atque optimis, sed inter se male concordibus, qui tunc urbem illam regimine gubernabant, quale nec ante in memoria hominum habuerat civitas illa, nec ætate hac, ut auguror, habitura est: aliquantulum tempus peregi, et suscepti memor honoris, sollicitusque ne indigno collatus videretur: cum die quodam in montana conscendens, forte trans *Entiam* amnem, *Rheginis* in finibus, silvam, quæ *Plana* dicitur, abiissem, subito, loci specie, percussus, ad intermissam *Africam* stilum verti, et fervore animi, qui sopitus videbatur, excitato, scripsi aliquantulum die illo, post continuis diebus, quotidie aliquid: donec *Parmam* rediens, et repostam, ac tranquillam nactus domum, quæ postea emptæ, nunc etiam mea est, tanto ardore opus illud non magno in tempore ad exitum deduxi, ut ipse quoque nunc stupeam.

Inde reversus ad *Fontem Sorgiæ*, et ad solitudinem *Transalpinam* redii, cum jam quartum et quadragessimum ætatis annum post terga relinquerem: diuque et *Parmæ* et *Veronæ* versatus, et ubique, Deo gratias, charus habitus, multo amplius quam valerem.

Longum post tempus, viri optimi, et cujus, nescio, an e numero dominorum quisquam similis, sua ætate vir fuerit, immo scio quod nullus, JACOBI DE CARRHARIA junioris famæ præconio, benevolentiam adeptus, nun-

ciis quoque et litteris, usque trans *Alpes*, quando ibi eram, et per *Italiam*, ubicunque fui multos per annos, tantis precibus fatigatus sum, et in suam sollicitatus amicitiam; ut quamvis de felicibus nil sperarem, decreveram tandem ipsum adire, et videre quid sibi hæc magni et ignoti viri, tanta vellet instantia.

Itaque sero quidem *Patavium* veni, ubi ab illo clarissimæ memoriæ viro, non humane tantum, sed, sicut in cælum felices animæ recipiuntur, receptus sum. Inter multa sciens me Clericalem vitam a pueritia tenuisse, ut me non solum sibi, sed etiam patriæ arctius astringeret, me *Canonicum Paduæ* fieri fecit, et ad summam, si vita ipsi longior fuisset, mihi erroris et itinerum, omnium finis erat.

Sed, heu, nihil inter mortales diuturnum, et si quid dulce se obtulerit amaro mox fine concluditur, biennio post cum Deus abstulit. Et licet filius ipsi successerit, Vir prudentissimus, et qui per paterna vestigia me charum semper habuit: ego tamen, illo amisso, cum quo magis mihi præsertim de ætate, convenerat, redii rursus in *Gallias*, stare nescius: non tamen desiderio visa millies revisendi, quam studio, more ægrotum, loci mutatione, tædiis consulendi.

The few additions made by Paulus Vergerius (*) to Petrarch's account of himself are almost too trifling to notice.

After copying Petrarch's very words down to the

(*) Vergerius wrote the earliest Life of Petrarch; & knew him personally. He was born 1549.

close, where he mentions his departure from Padua, and return to France, on the death of James de Carrara, he goes on :

« Quamobrem objecta est ei sæpe a maledicis inconstantia, multumque diu, et clam, et palam, hoc telo impetitus est. Quod cum cognosceret, maledicta eorum ita refellebat, ut videretur sibi et cœteris, qui fatione judicassent, constantissimus, cum ejus semper propositi fuisset, nec absterri ab eo ulla ratione posset, quin quietem sectaretur, seque nunquam quieturum, donec quietis locum inveniret.

Inde in Italiam rediens, cum Dôminis VICECOMITIBUS, quos et amicissimos et liberalissimos in se sensit, aliquandiu fuit; postquam *Venetias* cum magnis honoribus accitus, cum quorundam temerarias insultationes, puerilesque de litteris contentiones ferre non posset, ad modicum tempus inde discessit. Sicque diversis in locis commoratus, et semper magno ut erat pretio existimatus, tandem *Patavii* sedem fixit, ubi a magnificentissimo viro FRANCISCO seniore, ejus Jacobi filio, per paterna vestigia, et honoratus, et dilectus.

Arquadæ rure montano apoplecticus, quo morbo sæpenumero laboraverat, defunctus, seque ibi humiliter sepeliri cum mandasset, opera tamen Franciscoli generi sui, ingenti marmore ossa clausa sunt, cum hujus epitaphii inscriptione, quod sibimet vivans ediderat.

Frigida Francisci lapis hic tegit ossa Petrarchæ.
Suscipe, Virgo parens, animam; sate Virgine, parce;
Fessaque jam terris cœli requiescat in arce.

Vixit autem LXX annis, una minus die, vir omnibus sæculis magnus, sed non nostro mirabilis. Qui potuit

inter tot sordes vitiorum, tantamque ignorantiae caliginem, in clarum virtutis et scientiae lucem evadere. »

Vergerius adds of Petrarch's person, that he was « statura mediocris, aut paulo superior: plena facies; rotundiora membra, et in senectute ad crassitudinem vergens: visu per longum tempus acerrimo, ita ut ad LX annum minutissimas quasque litteras sine adminiculo legeret. » —

He records, (as Petrarch somewhere himself confesses,) that « timidissimus erat tonitruorum, et fulgurum, similiumque tempestatum. Quamobrem sacras in id genus preces edidit. »

The Biographer says: « Semper dormiebat vestitus, omnibusque familiaribus, et servis ad cubiculum patebat accessus; quod nullius rei sibi conscius, sua omnia palam omnibus esse vellet. » —

« Semper in media nocte surgebat, ut Deo laudem, et officium redderet. Inde, quod reliquum erat noctis, litteris dabatur. » —

At length I must stay my hand; and close this article: I do it unwillingly, because so many materials, which obtrude themselves upon me, tempt me to go on.

The present publication is, of course, intended for English readers. But, though an Italian author, it will be asked, what more does an English reader want to know of PETRARCH? I cannot refrain from thinking, that, in the present day, he knows but very little of this great poet: and that little, upon very superficial and tasteless authorities!

It is the object of this article, not only to recall literary men to the study of an author, who is from the combined extent and brilliance of his genius and acquire-

ments the most important since the revival of Learning; but to bring them back to the original sources, by which they may judge of his character.

These lie principally in the Author's Latin Works, of which the last complete Edition was published at Basil in 1581. It is much to be lamented, that no subsequent Edition of the whole has been given to the world. The Florentines contemplated an Edition about twenty years ago; and Fabroni wrote the Latin Life, noticed among the titles at the head of this article, to be prefixed to it: but the labour and hazard of such an undertaking at last deterred the projectors. The whole text of the printed works is full of corruptions and errors; and requires a toilsome collation with MSS -- and numerous unedited Letters exist in the public libraries at Florence, Rome, Paris, Vienna, etc. which it would require time, patience, labour, learning, expence, and opportunity, to examine and transcribe.

DE SADE made great use not only of the printed works; but of many of the MSS; and has digested them into his *Memoires* with a copiousness, which makes his volumes a rich treasure of the literature of that age. But even De Sade's Work is become very scarce: — at least in Italy. — Not a copy could be found, in the present year, in the Booksellers' shops at Florence, or Naples: and, after long search, one copy only could be found at Rome. (*)

It demands therefore some research, and perhaps

(*) The splendid Padua Edition of Petrarch, with Morghen's exquisite Engraving of Laura (published in Summer 1820,) has not yet reached me.

some luck, to collect the means of examining duly Petrarch's merits. Lord Wodehouselee has indeed written a slight Memoir, of which I can only speak from a faint memory, as the volume is not within my reach while living at such a distance from England: but if I recollect its character, it does him little honour as a sound critic. At least his attempt to confute De Sade's hypothesis concerning Laura appears to me very futile. (*)

The life of the Poet by Baldelli, (a Florentine Noble, still living,) is the best modern work concerning him. But this book is, I believe, little known in England.

The readers of *Tiraboschi*, *Ginguené*, and *Sismondi*, may perhaps find in the volumes of those authors enough to satisfy their curiosity regarding Petrarch, in an enlightened style of criticism: but *Tiraboschi* is dry; *Ginguené*, though a lover of Italian literature, still retains not a little of French taste, which is peculiarly at variance with the genius of Italy; and *Sismondi*, though a native of Geneva, of Italian origin, certainly judges like a Frenchman (**) of Petrarch's Sonnets.

But in these works, all must be taken upon the faith of the Critic. They do not furnish the materials, to enable the reader to form his own judgement.

I have presumed to express my own sentiments

(*) Mrs Dobson's bungling, gossiping, uneducated Abridgement of De-Sade, (the only book, from which the superficial English derive their knowledge of Petrarch,) does not deserve notice.

(**) His character of Dante is in a nobler tone of taste, and his powers of criticism are more vigorous, condensed, and original, than those of *Ginguené*.

upon this occasion. What is borrowed, is acknowledged. A little skill will in truth enable a compiler to borrow opinions, as well as facts, and to give the appearance of original criticism. But a search into the writings of those, who have gone before, detects the fallacy, and shews how little there is new under the sun. What proceeds immediately from the fountain of the mind, has a freshness, a novelty of combination, a freedom of thought, and force of words, which gives it more interest, as well as more use.

It is only by recalling the public taste to models established upon the principles of universal Nature, that we can hope to correct the corruptions of local and temporary fashion. This love of change and novelty; these objects of temporary admiration; seem to be of the very essence of the human character. It has been so in every age of literature; and, I believe, in every country.

If this be true, it is astonishing, that living popularity should be taken as a conclusive; or even as a strong, proof of merit.

In my own time, in the forty years that I have been old enough to make observations, I have seen the poetical taste and fashion change, in England, at least *eight* times! The two living poets, who held the sway, when I first became capable of judging, were Mason, and Beattie. Soon afterwards the reign of Hayley commenced. Then came Cowper, and Burns. Even the Della Crusca school glittered for its little day. Then came Darwin, whose dominion was as short as it was brilliant. The rest I leave the reader to fill up, lest I should offend those whom I name; or those whom I omit. Of all things I hate literary warfare the most.

I resort to literature, as a balm to the mind; as a peaceful refuge from the troubles of the world. To introduce angry and contentious passions here, would be to pour poison into the cup of gentleness, harmony, and delight. (*)

ART. II. ORIGIN OF ITALIAN POETRY.

1. *Les vies des plus célèbres et anciens Poètes Provençaux, écrites par Jean Nostradamus, Procureur au Parlement de Provence. Lyon 1575, in-8.º*
2. *Le vite de' più celebri e antichi Poeti Provenzali, che fiorirono nel tempo delli Re di Napoli e Conti di Provenza ec., in lingua Francese da Gio. di Nostradama poste e hora da Gio. Giudici in Italiana tradotte. In Leone 1575, in-8.º*
3. *Le vite de' più celebri Poeti Provenzali, scritte in lingua Francese da Giovanni di Nostradama, e trasportate nella Toscana, e illustrate e accresciute da Gio. Mario Crescimbeni. In Roma 1722. in-4.º Sec. Ed.*
4. *Histoire Littéraire des Troubadours, contenant leurs vies, les extraits de leurs pièces etc (**) Paris 1774. 3. vol. in-12.*

(*) A Translation of Forty Sonnets of Petrarch by the Rev. Francis Wrangham, well known in the Literary World, has been printed at the present Editor's Private press at Lee Priory, in Kent, in 4.º (only 100 copies.)

(**) Published from the MSS of M. de la Curne St-Palsye, by the Abbé Millot.

5. *Prose di Pietro Bembo*, con le giunte di Lodovico Castelvetro. Napoli 1714, 2. vol. in 1, in-4.º
6. *L' Istoria della Volgar Poesia di Gio. Mario de' Crescimbeni* ec. Roma 1698, in-4.º
7. *L' Istoria e i Commentarj della Volgar Poesia di Gio. Mario de' Crescimbeni*. Venezia 1731, 6 vol. in-4.º
8. *Storia e Ragione d' ogni Poesia*, di Fran. Saverio Quadrio, della Compagnia di Gesù. Bologna e Milano 1739-52, 7 vol. in-4.º
9. *Della Ragione Poetica*, libri due di Vincenzo Gravina. Napoli 1714, in-4.º
10. *Della Perfetta Poesia Italiana*, spiegata e dimostrata con varie osservazioni da Lodovico Antonio Muratori ec. con le Annotazioni critiche dell' Abate Anton-Maria Salvini. Venezia 1770, 2. vol. in-4.º
11. *Dizionario Proiettivo, critico e istorico della Poesia Volgare*, del P. Ireneo Affò. Parma 1777, in-8.º
12. *Idea della Storia dell' Italia Letterata* ec. di D. Giacinto Gimma. Napoli 1723, 2 vol. in-4.º
13. *Storia della Letteratura Italiana* del Cav. Abate Girolamo Tiraboschi. Modena 1787-93, 16, vol. in-8.º Sec. Ed.
14. *Risorgimento d' Italia negli studj* ec. dopo il mille, dell' Abate Saverio Bettinelli. Bassano 1786, 2 vol. in-8.º
15. *Discorso sopra le vicende della Letteratura dell' Abate Carlo Denina*. Napoli 1792. 2 vol. in-8.º
16. *Vicende della Coltura nelle due Sicilie* ec. di Pietro Napoli - Signorelli. Napoli 1810, 8 vol. in-8.º Sec. Ediz. Napolitana.

The Italian authors who have written on the origin of their national Poetry, are at variance on two points; and it appears to me that some have fallen into mistakes, and occasioned confusion, from the want of proper distinction between the two. These points are;

1.st The claims of the Poets of Provence, or Troubadours, to the first use (*) of rhythm in the vulgar idiom, and the influence exercised by them on the Italians.

2.nd The priority of the Sicilians in composing in the Italian language.

The celebrated Pietro Bembo having attributed the priority in the use of rhyme in their native language to the Troubadours, and, in fact, considered them as the masters of the Italians in the art of versification, Castelvetro, in his « *Giunte alle Prose del Bembo*, » undertook to refute this opinion, and gave a decided priority over all other nations, to the Sicilians. The question has divided the literati of Italy from that period; and the followers of Castelvetro have relied chiefly on two passages taken from the works of Petrarch; the first from his Triumph of Love;

« Ecco i due Guidi, che già furo in prezzo.
Onesto Bolognese, e i *Siciliani*,
Che fur già *primi*, e quivi eran da sezzo. »

Trionfo d' Amore cap. IV.

(*) It may be as well, for the sake of clearness, thus early to declare, that I do not enter on the question of the *invention* of rhyme.

It has not yet been decided, whether Petrarch in this passage meant to indicate priority of *time* or of *merit*; but supposing the former, as it is clearly with reference to the Italians only, it does not apply here.

The other is from the Preface to his Familiar Epistles: speaking of his own works, he says that some are in prose, others in Latin verse; and continues thus; « *pars mulcendis vulgi auribus intenta, suis et ipsa legibus utebatur, quod genus apud Sículos, (ut fama est) non multis ante sæculis renatum, brevi per omnem Italiam, ac longius manavit; apud Græcorum olim ac Latinorum vetustissimos celebratum, si quidem et Romanos vulgares rhythmico tantum carmine uti solitos accepimus.* »

Muratori (1) is inclined on the strength of this to decide in favour of the Sicilians, and in another place (2) insists much on the authority of Petrarch, who, he says, having resided in Provence, was better enabled than others to know the origin of Poetry in that country. He has been followed by many others, and with great earnestness by the Signor Napoli-Signorelli (3) Their arguments are combatted by Tiraboschi, who whilst he professes his deference for the authority of Petrarch, and admits, from his residence in Provence, his necessary knowledge of the origin of Poetry there, observes that Petrarch speaks merely as of a common tradition; « *ut fama est;* »

(1) Della Perfetta Poesia Ital. lib. 1. cap. 3.

(2) Antich. Ital. II. 450. Diss. 40. It is singular that Muratori should have cited *Latin* rhimed verses in further support of his argument.

(3) Vicende della Coltura II. 313. 314.

and that as no Sicilian compositions exist of equal antiquity with the Provençal, (*) a known fact ought to supersede an testimony founded only on tradition. To this, which can hardly be denied, on any ground of fair reasoning, I will venture to add something more; first, Petrarch in mentioning this tradition *incidentally*, does not so much as give an opinion as to its truth; secondly, with the highest admiration for Petrarch, and a due sense of his extensive knowledge and great acquirements I cannot help doubting whether he was so well acquainted with the origin of the Provençal Poetry, as is assumed; and I am confirmed in this doubt by observing that in his Triumph of Love, where he introduces so many of the Troubadours; he makes no mention of some of the earlier ones, who would seem best suited to his purpose. Several reasons might be assigned for this; the distance of the period, more than two centuries before Petrarch; his constant engagement in other pursuits and studies &c. in fact the *researches* of Petrarch, were entirely directed to the Roman classics; of this, we find sufficient proof in his works.

However new and extraordinary this theory may appear, it will be easy to establish, if, as those who have made use of the Italian passage above cited, seem to infer, the word *primo* necessarily implies priority of date. In the same page we find these words;

(*) Storia della Lett. Ital. vol. III. lib. 4. cap. IV. He might have said that none whatever existed, as the earliest attempts at Poetry, by Sicilians, that we possess, which I shall notice when I come to my second question, are in a sort of Italian.

« Fra tutti il *primo* Arnaldo Daniello.
Gran maestro d' amor. »

Those who reject equally the pretensions of the Troubadours and Sicilians, would give the Italian Poetry an origin entirely domestic, and independent of all foreign influence. Among these is Giacinto Gimma, in his *Idea della Storia dell' Italia Letterata* » (1)

The strongest argument here also, in favour of the Troubadours, certainly is, the existence of Poems in their language of far earlier date than any in Italian.

Gimma thinks this no reason for conceding the priority to the Poets of Provence, but rather for blaming the negligence of the Italians in not preserving the memory of their earlier Poets (2) but is a mere speculation to be put in competition with an undisputed fact? The earliest monuments existing of Italian Poetry are two inscriptions bearing the dates of 1135 and 1184, which we shall find by no means well established; whereas we possess Provençal Poems of William IX Duke of Aquitaine and Comte de Poitou, who died 1122 (3), in whose verses, says Millot, « on remarque une facilité, une elegance, et une harmonie, dont les premiers essais de l'art ne paroissent point suscepi-

(1) I 185.

(2) 178. He is here followed by the P. Ireneo Affò, in his « Dizionario della Poesia Volgare, » who nevertheless gives the priority to the Sicilians, and places the commencement of their Poetry before 1100. We have already seen that the argument of *non-existence* applies here in all its force.

(3) See Hist. Litt. des Troubadours, others say 1127.

ble; (1) » from which, we may fairly infer that other Poets had preceded him. In the following piece, the substance of which is given by Millot, (2) William, bids adieu to his country, previously to his departure for the Holy Land. I give it as published by Haute-serre. (3)

Pas de chantars mès prés talens
Faray un vers, dou suis dolens
No seray mais obediens
De Peytau, ni de Lemozy.

Plus lo partirs, mes aitan greus
Del senhoratge de Peytiens
Es garda lai Falco d'Angieus
Tota ma terra mon Cozy.

Si Falco d'Augieus n'olh secor,
El Reys de lui jeus tens enhonor
Mal li faran tug li pluzor
Quel vegran jovenet meschi.

Si molt non es sains et pros
Gays e vezis è artillos
Tost lauran abaissat en ios
Fello Guasco, et Angeui.

(1) Ib. I 16.

(2) Ib. I 14.

(3) Rerum Aquitanicarum lib. 10 cap. 14. Most of his Poems are on subjects of gallantry; Haute-serre gives only one more, in which he describes a ludicrous adventure with two ladies; it is translated by Millot I 8.

De proeza , et de valo iuy
 Mas ara nos parten ab duy
 E ieu vanc men lai à seluy
 On mercé clamon Pelegry.

Aissy lays tot quam amar fuelh
 Cavalairia , è orgueilh
 Et vauè men lai ses-tot destructh (1)
 On li peccador peuran fi.

Merce quier , à mon companho
 Sanc li fis tort , que lom perdo
 E ieu precac Jhesus del tro
 E en Romans (2) , è en Lati.

Mos enemies prec à la mort
 Que si an metge mon confort
 Quans se amey toc è deport
 Lueus di me , è en mon arci.

Aissy gurpisc coy è deport
 E var è gris è sebely.

If the negligence of the Italians in preserving the earlier specimens of their Poetry, should have prevented their reaching us, yet, I presume, they were known, at the time; they did not perish in the birth; why

(1) « Forsan hic, et in sequentibus versibus aliquid correctionis dignum existit; quod propter inopiam auto graphi intactum reliqui. » *Hauteserre*.

(2) In the vulgar tongue.

then, should not the Italian Poetry have made the same gradual progress towards perfection as all others? instead of which, we find it in a state of infancy, at a period when that of Provence had already reached its meridian. —

Of some weight also is the argument of Bembo, founded on the use of the language of Provence by the Italians themselves. True it is, that many of the Italian Troubadours flourished after the acknowledged commencement of the Vulgar Poetry; and this might have furnished a better argument to the adversaries of Bembo than any they make use of; but some there are, who may fairly contend for priority with any of those who composed in Italian; and among these, I may cite particularly the Marchese Alberto Malespina who flourished about 1190 (1). I omit Folchetto of Marseilles, who, though by birth a Genovese, passed the greater part of his life in France. —

Gimma (2), thinks, that admitting the Italians to have preferred the Provençal, as the most polished language, they might still have composed in Italian also. It would seem extraordinary, were this the case, that their Italian compositions should all have perished, whilst the others remained; for although the former might be less esteemed, surely some few might have survived. But though we should admit this argument not to prove directly the priority of the Troubadours, (and they do not stand in need of it,) it certainly

(1) Millot I 354 shews him to have been cotemporary with Ram-
baud de Vaqueiras, of whom I shall have occasion to speak farther.

(2) I. 176. 177.

does prove the influence exercised by them on the Italians, through the decided superiority of their language; how or when their influence was first felt, is another question.

The Emperor Frederic I.st Barbarossa, being at Turin in the year 1162, the count of Barcelona & Provence, Raymond Berenger IV, (1) and his nephew, Raymond Berenger the younger, Comte de Provence, who had espoused the Emperor's niece, set off on their journey thither, to do homage for the County of Provence, and probably to concert measures in favour of the Antipope Victor. (2) The former died on the road, near Genoa; the latter afterwards proceeded to Turin. It is to the Minstrels, Troubadours etc. in the train of Count Raymond, that some have attributed the first influence of the Troubadours in Italy; an influence strengthened by the example of the Sovereign himself, who is said to have composed on this occasion a madrigal in the Provençal tongue, of which, though called in question by Bouche, (3) I see no reason to doubt the authenticity. The circumstance having been related by Nostradamus (4) and his translator Crescimbeni, who introduce the madrigal, the Signor Napoli-Signorelli devotes a long article (5) to refute what he

(1) He had been declared Comte de Provence, conjointly with his nephew, 1145.

(2) See Dom. Vaissete's *Abrégé de l'Histoire de Languedoc*. III. 110 111.

(3) *Hist. Chron. de Provence* II. 145.

(4) *Vies de Poètes Provençaux* ec.

(5) *Vicende della Coltura* etc. V. II. Chap. VII. art. I. He attacks Bettinelli for having attributed influence to this visit of Count

calls « il racconto del Nostradamus , » on the absurd supposition of his having meant Frederic IInd, who was born more than 30 years afterwards. Had Signorelli known the authors he pretends to criticise, he would have seen the name of Barbarossa at the head of their articles, and the proper date given to the circumstance; but could he suppose that this historical fact rested only on the testimony of Nostradamus?

Some Italian authors, among others Quadrio (1) and the Abate Carlo Denina (2) have attributed great influence to the Troubadours in the suite of Count Raymond at Turin, but we have other proof of the frequentation of the Italian Courts by the Troubadours, during the 12.th Century. The Abbé Ginguéné (3) deduces the certainty of this from the use of their language by the Italians, which certainly affords a strong presumption; but we find a positive proof in the person of Rambaud de Vaqueiras, who, attached to the service of Boniface II.nd Marquis of Montferrat, followed him in all his expeditions, and was the accepted *Chevalier* of his sister. (4) Boniface died 1207. I cannot help here noticing a strange mistake of Tiraboschi (5). He

Raymond to Turin; but Bettinelli never mentions the circumstance; he merely says generally that the taste for Poetry spread from Provence into Italy towards the middle of the 12th Century. See *Risorgimento d'Italia etc. I 106*, a date agreeing, indeed, with Barbarossa, but by no means with Frederic 2nd, whom Signorelli supposes to be alluded to.

(1) Stor. e Rag. d'ogni Poesia 11 151.

(2) Discorso sopra le vicende della Letteratura I. 117. 118.

(3) Hist. Litt. d'Italie, chap. VI.

(4) Millot. Hist. Litt. des Troubadours I 269.

(5) Storia della Lett. Ital. vol. IV. lib. 3. cap. 2. The mistake is

supposes Boniface III.rd, grandson of the above, to have been the patron of Vaqueiras, and at the same time quotes Millot, who clearly proves his own statement, by a poem of Rambaud addressed to his master (1), in which he reminds him of their having dethroned the Emperor of Romania, and given the Empire to another (1).

Tiraboschi himself mentions this piece, and supposes it to allude to the expedition of the Marquis William in 1224, in which he was accompanied by his son Boniface; but this expedition of William was only to reestablish his brother, Demetrius, in the kingdom of Thessalonica.

I have one more observation to offer in favour of the Troubadours: Let us consider the number and respectability of the Italian authors who have admitted their claims; we find amongst them, besides Bembo, the names of Crescimbeni, Quadrio (3), Gravina, Tiraboschi, Bettinelli, and many others, who have not hesitated, however mortifying to their national vanity, to concede the palm of priority to the Troubadours, and to acknowledge their Masters. —

the more singular, as he returns to the subject, and again quotes Millot, in his account of Alberto Malespina.

(1) From the same piece we gather, that he had entered into the service of Boniface, before his succession to the Marquisate 1192.

(2) Baldwin, Count of Flanders, elected Emperor after the taking of Constantinople, 1204.

(3) The P. Affò having supposed the opinion of Quadrio to be in his favour, I give Quadrio's words; « il motivo, ch'ebbero gl'Italiani di mettere il loro studio rimeggiando nella propria lingua, si fu a mio credere l'esempio de' Provenzali. »

Stor. et Rag. d'ogni Poesia II 149.

On the question between the Sicilians and Italians, it is not so easy to come to a decision. I have already said that the earliest specimens existing of Italian Poetry are two inscriptions bearing the dates 1135 and 1184, either of which, if admitted as genuine, must at once decide the point, and silence for ever the pretensions of the Sicilians.

The former of these inscriptions, was placed over the great altar of the Cathedral of Ferrara; it is to this effect;

In mille cento trentacinque nato
Fo questo tempio a Zorzi consecrato :
Fo Nicolao Scolptore
E Glielmo fo l'autore

Quadrio I 43.

This inscription was brought forward by the celebrated Girolamo Baruffaldi (1) who drew from it the flattering inference, that the Vulgar Poetry had its birth in Ferrara. It is also warmly supported by the P. Affò, (2) who goes into great detail on the subject, but his arguments rest chiefly on the form of the characters, and are therefore materially weakened by observing that, as the original does not exist, we must depend wholly on the fidelity and accuracy of copyists.

The second specimen of Italian Poetry was produced and supported by Vincenzo Borghini (3), and

(1) « Rime de' Poeti Ferraresi. » Pref.

(2) p. 29.

(3) Discorsi par. 2. (Disc. dell' Arme delle Famiglie Fior.)

afterwards by Quadrio (1) and others (2). It is an inscription on marble belonging to the noble Florentine family of Ubaldini.

De favore isto
 Gratias refero Christo.
 Factus in Festo Serenæ
 Sanctæ Mariæ Magdalenzæ.
 Ipsa peculiariter adori.
 Ad Deum pro me peccatori.
 Con lo meo cantare
 Dallo vero vero narrare
 Nullo ne diparto.
 Anno milesimo
 Christi Salute centesimo
 Octuagesimo quarto.
 Cacciato da Veltri
 A furore per quindi eltri
 Mugellani cespì un Cervo,
 Per li comi ollo fermato.
 Ubaldino Genio anticato
 Allo Sacro Imperio servo
 Uco piede ad avacciarmi
 E con le mani aggrapparmi
 Alli corni suoi d'un tracto.

(1) I. 158.

(2) Yet Signorelli II, 312, has not hesitated to affirm that no one had ever acknowledged these inscriptions except Bettinelli, whom he accuses of blind confidence. Bettinelli, on the contrary, doubts the date of the first, and remarks with some truth of the second, that it is half Latin, see *Risorg d'Italia de II* 64. This accusation besides its falsehood is inconsistent with the former one, in which Bettinelli is attacked for his too great predilection for the Troubadours.

Lo magno Sir Fedrico
 Che scorgeo lo 'ntrallico
 Acorso lo svenò di facto.
 Però mi feo don della
 Cornata fronte bella,
 Et per le ramore degna :
 Et vuole che la sia
 De la Prosapia mia
 Gradiuta insegna.
 Lo meo Padre è Ugicio,
 E Guarento Avo mio
 Già d' Ugicio , già d'Azo ,
 Dello già Ubaldino ,
 Dello già Gotichino ,
 Dello già Luconazo.

Quadrio II 150.

The following account is given by Borghini and Giambattista Ubaldini (1), as to the origin of these verses.

The Emperor Frederic I.st passing through Florence in the year 1184, visited the Castle of Ubaldino Ubaldini, on the 22.nd July, the feast of S.^t Mary Magdalen. Ubaldino prepared a great hunting match for the diversion of his Imperial guest. Frederic, eagerly engaged in pursuing a stag, which fled swiftly from him, was on the point of losing his prey, when Ubaldino contrived to catch the animal by the horns, so as to prevent its escape; the Emperor coming up,

(1) *Istoria della casa degli Ubaldini* The author was a goldsmith and lived in the 15th century; he wrote this History, that he might be supposed to belong to the family.

killed it, and presented the head to Ubaldino, desiring at the same time, that the family should thenceforth bear a stag's head as their coat of arms. Ubaldino, charmed with this compliment, wrote the lines above cited to commemorate the event. I cannot help thinking that the inscription itself, and the story attached to it, bear internal marks of imposture; but still, the arguments used against them, do not seem sufficient to justify us in rejecting them. The first to call in question the authenticity of the inscription was Mons. Giusto Fontanini; I have not, at this moment, his work (1) before me, but his chief doubts seem to rest on the form of the characters, which he thinks of a posterior date to the 15.th century; this proves him only to have seen the copies of Borghini and Ubaldini, which are given in the Gothic characters used by printers towards the end of the 15.th century, and are very different from those of the original; besides, Borghini alledges a Contract of 1414, in which the marble is mentioned, as a thing held in great value by the family, from which it clearly appears to have existed before the 15.th century (2). Tiraboschi (3), who follows Fonta-

(1) Dell'Eloquenza Italiana.

(2) I state this after the P. Affò, whose testimony may safely be taken in this case, as he decidedly rejects the inscription. He thinks it an imposture of the Cardinal Octavian Ubaldini, raised to the purple in 1244; that is, 60 years after the date of the marble. If so, surely the Cardinal would have assured himself of the reality of Frederic's visit to Florence, before he ventured on such an imposture, and instead of bringing the Emperor there, to prove the authenticity of the marble, we might produce the latter as a proof of his visit, and thus determine a disputed point of History.

(3) Vol. 3. lib. IV. cap. IV.

nini, had not seen the original, since he supposes Borghini's copy to be exact; in fact, he does not seem to have known that the original existed. He finds greater difficulty, in what Fontanini only considered doubtful, and thinks it quite certain that Frederic was not in Tuscany, in the month of July 1184. Let us examine on what this *certainty* is founded. Frederic, having celebrated Whitsuntide at Mayence, passed into Italy, and met the Pope, Lucius III.rd at Verona, on the 31.st July. How then, asks Tiraboschi, could the Emperor be in Tuscany on the 22nd July, when he was not even in Italy? We may ask again, why the Emperor might not arrive in Italy, and even in the Tuscan Capital, between Whitsuntide and the 22.nd July? The matter depends entirely on the quickness of the Imperial movements; modern travellers, and especially Sovereigns, would find no great difficulty in such a journey. Most historians, however, agree in deferring the Emperor's visit to Florence till the following year; but the fact is not so established as to warrant us in coming to a decision (1).

I shall not discuss the pretensions of a certain Lucio Drusi, mentioned by Giambullari (2), and supposed by him to have flourished about 1170, as nothing remains of him, and his very existence depends on an uncertain genealogy.

The next in date is a Sicilian, named Vincenzo or Ciullo d'Alcamo, and on him it is, that the partisans

(1) That he went to Florence in 1185 is probable, but this does not render his passage thither the preceding year, impossible.

(2) Origine della lingua Fiorentina.

of the Sicilians, place their main reliance. The only composition remaining of Ciullo, is a *Cantilena*, published by Leo Allacci in his *Poeti Antichi*; it consists of 32 stanzas of five, or more properly of eight lines each, by dividing the three first lines into six, thus;

« Rosa fresca aulentissima
Capari in ver l'estate
Le Donne te desiano
Pulcelle maritate
Traheme deste focora
Se teste a bolontate
Per te non aio abento nocte e dia
Penzando pur di voi Madonna mia. » (1)

Allacci supposes it to have been written about 1197, and to be the most ancient monument of Italian Poetry;

(1) This first stanza is likewise given by Allacci, as follows,

« Virgo beata ajntami che io non perisca a torto.
Rosa fresca aulentissima.
Che vieni in Ver l'estate
Le donne te desiano
Polzele e Maritate
Traheme deste focora
Se t'este a bolontate
P... non haio nocte e die
Penzando pur di voi Madonna mia. »

Poeti Antichi pag. 287.

Supposing the P... to mean *Pace*, the sense will be rendered clearer, without, as in the other reading, so grossly violating grammatical correctness.

but Crescimbeni remarks that Allacci himself places M. Folcacchiero de' Folcacchieri of Sienna about 1200; and mentions others, (to whom more might be added) who having flourished early in the 13.th century, might easily have composed in the 12.th But the grand argument in favour of Ciullo, is founded on these lines of his poem;

« Se tanto avere donassimi
Quanto a lo Saladino
E per aiunta quanto lo Soldano
Toccareme non poteria la mano. »

From this it is inferred that Saladin having died 1193, these lines must have been written before that year. The answer of Crescimbeni is certainly weak; he thinks Ciullo might have spoken of Saladin, as we speak of Cræsus, or other persons famous for great riches, without implying them to be living. But Ciullo does not say; « if you gave me the riches of Saladin, but. « the riches that Saladin *has*; « quanto a lo Saladino ». Crescimbeni's answer being thus easily disposed of, the triumph of his adversaries has hitherto appeared complete. But one observation still remains to be made on this subject. There were *two* Saladins, the second of whom mounted the throne of Damascus in 1227; why should not *he* be the person alluded to? particularly as Ciullo is placed by Fontanini (1) under Frederic II.nd In the lines above cited a distinction is made between Saladin and the Sultan, and the latter is mentioned as a different per-

(1) I cite him after Quadrio II. 155.

son, though equally rich, whereas, the first and great Saladin, had united in his own person, since 1183, the monarchies of Damascus, Aleppo and Egypt. I am aware there was a Sultan of Iconium (though not, as Tiraboschi supposes, named Soliman), cotemporary with Saladin, but at the period mentioned he was not in a state to be cited as an example of riches, nor was he ever in circumstances to make him an object of much attention in Europe (1). But the Sultans of Egypt and Iconium, contemporaries of the *second* Saladin, both Princes of distinguished qualities, were known there, the former, from being constantly opposed to the Crusaders (2), and the latter, from a letter of the Pope, Gregory IX, inviting him to embrace Christianity (3).

One line of Ciullo's poem is cited by Dante (4) to shew the roughness of the Sicilian dialect; a proof that he considered his own countrymen of the same period, as more advanced.

If we suppose Ciullo to have spoken of the second Saladin, and judging from the verses only, it is as likely as the other, it will, of course take from him all pretension to priority, and essentially weaken, if not entirely ruin the cause of the Sicilians. It remains then to decide to what individual the priority shall be given: We find a host of Poets flourishing about 1200, but without precise dates, which renders it impossible to decide between them. The Abbé Ginguené accords

(1) See. L' Art. de verifier les Dates V. 187. Edit. 1818.

(2) Ib V. 207.

(3) Ib V. 188.

(4) De vulgari Eloquentia l. 1. cap. 12. He does not name the author.

this honour to the Emperor Frederic II.nd but assigns no reason for preferring him to his numerous competitors ; a Canzone of this Prince was inserted in the *Giunta Collection* (1) which Ginguéné supposes , by mistake , to be the only one of his poems remaining. Crescimbeni fixes it about 1230 ; but Tiraboschi thinks it probably written before 1212. Others exist in MS , and some fragments are given by Trissino in his *Poetica*. —

The Ab. Denina affirms (2), with great appearance of reason, that the Italians have no poems more ancient than the *Cantici* of S.^t Francis of Assisi, who is agreed on all sides to have lived from 1182 to 1226. We have here at least a positive date, a better ground surely, on which to form a judgment, than mere idle speculation (3). It is also worthy of observation that S.^t Francis passed much of the early part of his life in France.

We find likewise a contemporary and convert of S.^t Francis, called Fra Pacifico, who is stated to have received the honour of the laurel from the Emperor Frederic II.nd in 1212. Tiraboschi (4) rejects this account on the ground that Frederic was not Emperor untill 1220 , and therefore could not confer the laurel in that character. Frederic became undisputed Master of the Empire, by the death of his competitor Otho in 1218, not 1220 , but he had already been elected three times, twice during his infancy, and again in 1211 , after the

(1) Florence 1527. — 8.^o

(2) *Vicende della Letteratura* I 225.

(3) The P. Affò published in 1777 , a Dissertation on the *Cantici* of S. Francis , to prove that they were originally written in prose. I have not seen the book , and therefore cannot form an opinion.

(4) Vol. 4. lib. 3 cap. 3.

excommunication of Otho, so that, however limited his prerogatives as Emperor, he might at least, have crowned a Poet. The following account is given of Fra Pacifico, in an MS life of S.^t Francis at Assisi, written by a brother of the order in 1244, and which seems partly to have removed the doubts of Tiraboschi.

« Erat in Marchia Anconitana sæcularis quidam sui oblitus et Dei nescius, qui se totum prostituerat vanitati. Vocabatur nomen ejus Rex versuum, eo quod Princeps foret lasciva cantantium, et *inventor sæcularium cantionum*. Ut paucis dicam: usque adeo gloria mundi extulerat hominem, quod ab imperatore fuerat pompissime coronatus. Cum itaque sic in tenebris ambulans iniquitatem traheret in funiculis vanitatis, miserata divina pietas miserum cogitat revocare, ne pereat qui abjectus erat. » (*) It then proceeds to relate the conversion of the Poet by S.^t Francis.

By the few preceding observations I have been led to the following conclusion.

That as the language of Provence had assumed a form, and even attained a degree of perfection, at a period when those of the other European nations were still in a state of barbarism, so the practice of versifying in the vulgar idiom had its commencement in that country; and, judging by the poems of William of Aquitaine, we may fairly place it as early as the middle of the 11.th century: that this practice passed into Italy, by means of the Troubadours, during the latter half of the succeeding century, some among the Italians attempting to versify in their own rude language, others

(*) See Tiraboschi, as above.

adopting entirely that of their masters, and at the commencement of the 13 century into Sicily, whence various Poets encouraged and protected by a liberal and enlightened Monarch, himself a Poet, derived some reputation. (1) But, as the language made gradual advances towards perfection, they were superseded by the Poets of Italy, the Buonagiuntas, the Quizinellis, and the Cavalcantis, as these were eclipsed, in their turn, by the mighty genius of Dante. This I conceive to be the best interpretation of the words of Petrarch ;

« E i Siciliani,
Che furo già *primi*, e quivi eran da sezzo. » (2)

N. D. C.

(1) The court of the Emperor Frederic 2nd King of Sicily, at Palermo, was the resort of all the Poets of the time, Italian, as well as native; the former, says Muratori, (*Perfetta Poesia* lib. 1. cap. 3.) learning there the use of the vulgar Poetry, afterwards carried it into their country. He gives no reason, beyond the words of Petrarch, why they should not have introduced it into Sicily. I would ask why Muratori reckons Piero delle Vigne among the Sicilians, knowing him, as he must have known him, to have been born at Capua?

(2) It will be seen that I interpret the priority given by Petrarch to the Sicilians in this passage, to mere priority of merit; at a certain period, I found my opinion on this; that the word *primi* is put in contradistinction to « *da seggo*. » Why else introduce the word, *già* and *quivi*, *formerly* and *afterwards*; if once the first in date, how could this afterwards become the last? I have before said that the comparison is made between the Sicilians and Italians, without reference to the Troubadours.

ART. III. EMINENT ITALIAN LITERATI OF THE XVIIIth CENTURY.

Io. Lami Memorabilia Italorum Eruditione præstantium, quibus vertens Sæculum gloriatur. Tomus I. Florentiæ ex Typographio Societatis ad insigne Centauri, 1732. — Tomi II. Pars I. Florentiæ ex Typographio ad Plateam Sanctæ Crucis. — Tomi II. Pars II. ibid. 1748.

The first volume contains

1. *Benedictus XIII. Pont. Max.* of the family of Ursini, son of Ferdinand, Duke of Gravina, born at Rome, 1649, ob. 1730, aged 81.
2. *Philippus Bonarotius*, a Florentine, born 1661, died 1733, aged 72; of the family of Michael Angelo Bonaroti. A great Antiquary.
3. *Petrus Antonius Michaelius*, a Florentine, born 1679, ob. 1737, aged 57. A great Botanist.
4. *Sebastianus Blancus*, a Florentine, born 1662, ob. 1738, aged 76. A great Antiquary.
5. *Clemens XI, Pont. Max.* (*Joannes Franciscus Albanus*,) a native of Urbino, born 1649, ob. 1721, aged 72.
6. *Antonius Maria Salvini*, a Florentine, born 1653, ob. 1729. An eminent classical scholar; an orator, a philosopher; a poet, and a man of general literature.
7. *Benedictus Brescianius*, a Florentine, born 1658 ob. 1740, aged 82. A great Mathematician.
8. *Clemens XII. Pont. Max.* a Florentine, of the noble and very ancient family of Corsini, born

- 1652, ob 1740, aged 88. A generous Patron of literature.
9. *Fridericus Jannettius*, born 1645, ob 1708, aged 63. Received his education at Florence. A Jesuit. A great linguist; a celebrated preacher; a theologian, and philosopher.
 10. *Joannes Baptista Casottius*, a Tuscan, born 1669, ob. 1737, aged 68. Eminent in Sacred and Profane History. He was an Ecclesiastic.
 11. *Benedictus Averanius*, a Florentine, born 1645, ob. 1707, æt. 63. Professor of Greek and Latin, at the University of Pisa: an eminent Classical Scholar.
 12. *Ferdinandus Medices Etruriæ Princeps*, son of Duke Cosmo III., born 1663, ob. 1713, aged 50. A munificent Patron of Literature and the Arts.
 13. *Carolus Contius*, a Tuscan; Born ob, 1725. An Ecclesiastic: a writer of Latin Poetry.
 14. *Marcus Antonius Mozzius*, a Florentine; born 1678, ob. 1736, aged 58. An Ecclesiastic. An Elegant writer of Latin Poetry; etc.
 15. *Gerardus Capassius*. A Florentine, born 1652, ob. 1737, aged 55. An Ecclesiastic, and Theological writer.
 16. *Violantes Beatrix Etruriæ Princeps*; Daughter of Ferdinand, Duke of Bavaria, and of Adelaide of Savoy. Wife of Ferdinand, Grand Duke of Tuscany. Born 1673, ob 1731, aged 56. A woman of genius, and great literary acquirements, and generous patron of literature.
 17. *Hieronymus Lilius*. Senensis. Born 1668, ob 1721, aged 61. A writer of Latin poery, classical scholar, and historian.

18. *Cosmas III. Magnus Etruriæ Dux.* Son of the grand Duke , Ferdinand II. Born 1642 , ob. 1723 , aged 81.
19. *Nicolaus Cyrillus* , a native of the Kingdom of Naples. Born 1671 , ob 1734. A Physician , and medical Writer : well versed in physic , philosophy , history , and philology : a classical scholar , and modern linguist.
20. *Ludovicus Antonius Muratorius.* A Modenese , born 1672. The very eminent Italian Antiquary , Historian , and Critic , (*then living.*)
21. *Benedictus Bacchinius.* Born at Parma , 1651 , ob. 1721 , aged 70. A Benedictine Monk. An Antiquary , and Historian.
22. *Rainaldus Estensis Dux Mutinæ.* Son of Francis I. Duke of Modena. Born 1655 , ob 1737 , aged 92. The patron of Muratori ; and a great Encourager of literature.
23. *Franciscus Maria Gasparrius.* A Roman. Born 1679 , ob. 1735 , æt 56. He was Auditor to the Cardinal , who held the office of Treasurer to the Pope.
24. *Scipio Maffei* , born at Verona 1675 , Eminent , as an Antiquarian , Diplomatist , Historian , Critic , and Poet.
25. *Io. Gasto Medices Magnus Etruriæ Dux.* Born 1671 ob. 1737 , æt 66 ; the last of the Medicis. Learned and Philosophical ; and a generous Patron of Literature , and of the Arts.
26. *Benedictus Lamius* (father of Io. Lami) born 1672 , ob. 1678. Medical Writer.
27. *Joannes Baptista de Miro.* Born 1656 , ob. 1731 , æt 75. Philologer.

28. *Franciscus Valesius*, a Roman, born 1570, ob. 1742, aged 72. Antiquarian.
29. *Vincentius de Miro*, (brother of Iohn Baptist) Born 1652, ob. 1732, æt 70. Civilian.
30. *Eleonora Gonzaga Etruriæ Princeps*, daughter of Vincentio Duke of Guastalla, and of Maria Victoria Gonzaga, born 1685, ob 1742; wife of Francis Maria Medici. Patroness of literature.
31. *Franciscus Maria Nicolaus Gabburrius*, a Florentine, born 1676, ob. 1741, aged 68. Writer on the Arts; and Poet.
32. *Dominicus Guglielminius*, a Bolognese, born 1655, ob. 1710, philosopher, naturalist, and medical writer.
33. *Martinus Polius*. Born at Lucca died at Paris, circ. 1713. Chymical Writer.
34. *Franciscus Lotharingus, Magnus Etruriæ Dux*, succeeded the last of the Medicis. Husband of Maria Theresa.
35. *Joannes Blancus seu Janus Blancus*. Born 1693. (then living) a scholar, philosopher, anatomical writer, botanist, antiquarian.

The second volume Part I. contains

35. *Horatius Pacificus*, a Neapolitan, born 1688. ob. 1742. A polite scholar, and Jurist.
37. *Vincentius Vivianius*, a Florentine. Born 1622, ob. 1703, aged 81, A Geometrician.
38. *Petrus Joannonius*. (Giannone) Born in Apulia, near Mount Gargano 1676 (then living.) The celebrated Historian of Naples. » *Addam me cum Vindobonæ cognovisse; et haud semel cum eo*

congressum esse, critico illius et audaci ingenio delectatum.

39. *Joannes Dominicus Cassinius*, born 1625, ob. 1712, aged 87. Geometrician, and Astronomer.
40. *Josephus Aurelius de Januario*, Neapolitan, born 1701, (then living.) Jurist, and writer of Latin Poems.
41. *Vincentius Ludovicus Cardinalis Gottius*, a Bolognese, born 1665, ob. 1742, aged 78. Theologian.
42. *Carolus Maiellus*, a Neapolitan; born 1665, ob. 1730, æt 69; an Ecclesiastic, Theological writer; and polite scholar.
43. *Franciscus Lemenius*. Born 1634, ob. 1704, aged 70. Elegant Poet.
44. *Marcus Battaglinus*, a native of Maurienne, Bishop of Noyers etc. Born 1645, ob. 1717, aged 72. Author of the History of the Councils of the Church, etc.
45. *Andreas Battaglinus*, nephew to the last. Born 1704, ob 1735, aged 30. Classical Scholar.
46. *Carolus Felix Lamius*, a Florentine, uncle of John Lami, born 1667, ob. 1720. Theologian.
47. *Jo: Baptista Fagiolius*, a Florentine. Born 1660, ob 1742, aged 82; a poet of facetiæ, and comic writer.
48. *Gregorius Reditus*, an Aretine. Born 1675 ob... Scholar, Translator, and Poet.
49. *Anton. Mar. Lupius*, a Florentine. Born 1695, ob. 1737 a Jesuit, Antiquary, and Scholar.
50. *Guido Grandius*, born at Cremona 1671, ob. 1742 aged 72. A Monk. A celebrated Geometrician.
51. *Jacobus Lanfredinius Cardinalis*, a Florentine, Born 1680, ob. 1741. Divine

52. *Caietanus Argentus*, Neapolitan; Born 1671, ob. 1730. A learned Jurist.

The second Part of the second volume contains

53. *Ignatius Maria Comus*. In a Latin Poem, written by himself. A native of Naples. A miscellaneous writer. (This is in the Preface.)
54. *Franciscus Arisius*, a native of Cremona. Born 1657; ob. 1743, aged 86. A voluminous miscellaneous Writer. (This forms also part of the Preface.)
55. *Richardus Romulus Richardi*, a Florentine; the famous Founder of the Riccardi Library. Born 1548, ob. 1612. (This takes up the whole remainder of the Second Part, which forms a third volume.)

Of JOHN LAMI, the author of this Collection, (*) there is a copious Article by Sismondi in *Biographie Universelle XXIII. p. 290*. He died 5 Feb. 1770.

ART. IV. HISTORIANS OF NAPLES.

1. *Bartholomæi Facii de Rebus Gestis ab Alphonso Primo Neapolitanorum Rege Commentariorum Libri decem. Io Michaelis Bruti opera nunc pri-*

(*) There is an useful little posthumous Manual of Lami containing *Chronologia Virorum Eruditione Præstantium. Florentiæ, 1770, 8.*

- mum in Lucem editi , ac summo studio vetustiss. collatis exemplaribus emendati. Lugduni , apud hæredes Sebast. Gryphii . 1560 , sm. 4.^o*
2. *Pandolfo Colenuccio da Pesaro , Compendio della Storia del Regno di Napoli con annotazioni di Tommaso Costo. Parte prima. Venezia pei Giunti 1613 , 4.^o*
 3. *Historia del Regno di Napoli Re dell Ill. Signor Angelo di Costanzo Gentil Huomo e Cavalliere Napolitano. Con l'agiontione de dodeci altri libri , dal medesimo authore composti , et hora dati in luce. Nella quale si ricontano li successi di guerra , et di pace non solo nel Regno di Napoli , ma anco nel Regno di Sicilia , Ducato de Milano , Fiorenza , e nel stato di Santa Chiesa. Nell'Aquila, appresso Gioseppe Cacchio 1581. Fol.*
 4. *Neapolitanæ Historiæ a Iulio Cæsare Capacio , ejus urbis a Secretis , et Cive conscriptæ. Tomus primus , in quo antiquitas ædificio , civibus , Republica , Ducibus , religione , bellis , lapidibus , locis adjacentibus , qui totam fere amplectuntur Campagniam , continetur. Napoli , apud Iacobum Carlinum , 1607 4.^o*
 5. *Il Forastiero Dialogi di Giulio Capaccio Academico Otioso. Ne i quali , oltre a quel che si ragiona dell' origine di Napoli , governo antico della sua Republica , Duchì che sotto gli Imperadori Greci vi hebbero dominio , Religione , Guerre , che con varie nationi successero , si tratta anche de i Re che l' han signoreggiata , che lu signoreggiano , Vicerè che amministrano , Tribunali Regii , Governo publico , Sito e corpo della Città con tutto 'l contorno da Cuma al promontorio di*

Minerva , varietà e costumi di habitatori , Famiglie nobili e popolari , con molti Elogii d' uomini illustri , aggiuntavi la cognitione di molte cose appartenenti all' historia d' Italia , con particolari relationi per la materia politica con brevità spiegate. In Napoli per Gio. Domenico Roncagliolo. 1634 , 4.º

6. *Del Sito , et lodi della Città di Napoli , con una breve historia de gli Re suoi , et delle cose più degne altrove ne' medesimi tempi avvenute di Giovanni Turchagnota di Gaeta. In Napoli , appresso Gio. Maria Scotto , 1566. sm 8.º*
7. *Descrittione della Città di Napoli e del suo amenissimo distretto , et dell' antichità della Città di Pozzuolo. Con la narratione di tutti i luoghi notabili , e degni di memoria di Cuma , di Baja , di Miseno , et de gli altri luoghi convicini. etc. Di D. Gioseppe Mormile , Nap. etc. Seconda impressione. In Napoli , nella stampa di Egidio Longo. 1625 sm. 8.º*
8. *Teatro de gli huomini illustri , che furono Protonotarii nel Regno di Napoli. Composto dal dottor Pietro Vincenti della Città d' Ostuni. Cominciando da gli Rè Normandi sino a gli Austriaci. Con un breve discorso di alcune famiglie , notate nella seguente carta , et indice delle Protonotarii , et de l' altre cose notabili. In Napoli nella stampa di Gio. Battista Sottile , per Scipione Bonino , 1607. sm. 4.º*
9. *Historia della Città e Regno di Napoli di Gio. Antonio Summonte Napolitano , terza edizione. 6 tom. 4.º Napoli 1748.*

Tom. IV. V. 1749.

Tom. VI. 1750.

10. *Dell' Istoria civile del Regno di Napoli libri XL. Scritti da Pietro Giannone, Giureconsulto, ed Avvocato Napoletano. In Napoli per lo stampatore Nicolao Naso, 1723, 4.^o*
11. *Riflessione Morali, e Teologiche sopra l' Istoria civile del Regno di Napoli esposte al publico in più lettere familiari di due amici. Da Eusebio Filopatro. E diviso in due tomi. In Colonia 1728 2 tom. 4.^o*

N. B. The author's real name was Giuseppe Sanfelice, a Jesuit.

12. *Marci Antonii Surgentis, Patricii, et Equitis Neap. De Neapoli Illustrata Liber Unicus. Cum Adnotationibus Mutii Fratris, olim Quæstoris Parricidii, et Regii Patrimonii Curatoris. etc. Editio Secunda Neap. apud Nicolaum Nasum Typographum. 1727 4.^o*
13. *Descrizione Geografica e politica delle Sicilie, dell' Avvocato Giuseppe M.^a Galanti, Napoli 1787 8.^o Tom. II 1788. Tom. III 1789. Tom. IV 1790.*
14. *Memoires Historiques, Politiques, et Letteraires sur le Royaume de Naples, etc. Par M. le Comte Grégoire Orloff. Paris 1819, 2 Tom. 8.^o*
15. *Discorsi delle Famiglie Nobili del Regno di Napoli del Signor Carlo de Lellis. Parte prima, in Napoli, nella stampa di Honofrio Savio 1654. Fol. — Parte seconda. In Napoli nella stampa di Gio. Francesco Paci 1663. — Parte terza. In Napoli per gli heredi di Roncaglione 1671.*
Discorsi postumi del Signor Carlo Lellis di alcune poche nobile Famiglie etc. Del Dottor Signor

- Domenico Conforto. In Napoli, nella stamparia di Antonio Gramignani, 1701. Fol.*
16. *Difesa della Nobiltà Napoletana scritta in latino dal p. Carlo Borrelli, C. R. M. contro il libro di Francesco Elio Marchesi, Volgarizzata dal P. Abbate D. Ferdinando Ughelli. In Roma, appresso l'erede di Manelfo Manelfi 1655 sm. 8.º*
17. *Historia Genealogica della Famiglia Carafa, divisa in tre Libri etc. Opera del Signor Don Biagio Aldimari, Consigliere per la Maestà Cattolica nel Supremo Consiglio del Castello di Capuana di Napoli. In Napoli con cura d'Antonio Bulison nella Stamperia di Giacomo Raillard, 1691. 3 Tom. Fol. Ninety-seven Portraits. A splendid work.*

It is not intended on the present occasion to enter into any critical account of these Works; nor to make any remarks upon the Historians of Naples; both which would require a long discussion, and a large space. Among other purposes of the present Work is *Bibliographical* information; and that is effected on the present occasion by the mere titles at the head of this Article. I reserve that class of Books, which relates to Neapolitan literature, for an article, which will register works relating to the literary History of all Italy.

I have omitted to insert among the titles of this article a modern work of some fame, because I considered it principally to belong to the literary History: but on re-consideration it perhaps will be better to add it in this place. It will form the eighteenth work.

18. *Vicende della coltura Nelle due Sicilie dalla venuta delle colonie straniere sino a' nostri giorni di Pietro-Napoli-Signorelli, Napolitano, Professore eme-*

rito di critica Diplomatica nella R. Università di Bologna. Seconda Edizione Napoletana. In Napoli presso Vincenzo Orsini 1810. 8 tom. 8.º ()*

This work, if I had no other reason, would take from me the necessity of giving the character of the other volumes here registered. For Signorelli has long chapters in the 4th 5th and subsequent volumes of the *Vicende*, which furnish critical accounts of these; and also of many other authors on the same subject, not here mentioned.

ART. V. FIVE LATIN POETS OF ITALY.

Carmina quinque Illustrium Poetarum. Quorum Nomina in sequenti Pagina continentur. Secunda Editio longe copiosior prima. Florentiæ apud Laurentium Torrentinum 1549. 8.º

The names at the back of the page are,

Petri Bembi Liber I.

Andreæ Naugerii Liber I.

Balthassario Castilioni Liber I.

Ioannis Cottæ Liber I.

(*) Signorelli died at Naples 1 April, 1815, at. 84 without leaving (say the biographers) any other inheritance to his excellent wife and only son, than the memory of his immortal labours, and the striking example of a long life entirely dedicated to the most useful undertakings. In 1777 he published his celebrated *History of Theatres*.

Giuseppe Maria Galanti is also dead.

M. Antonii Flamini Libri III. ad Franciscum Turrianum.

Ejusdem Paraphrasis in Triginta Psalmos ad Alexandrum Farnesium Card.

The Poet, who pleases me most among these, is Flaminius, of whom I transcribe some elegant Lyrical specimens.

AD AGELLUM SUUM.

Formosa Silva, vosque lucidi fontes,
Et candidarum templa sancta Nympharum,
Quam me beatum, quamque Dis putem acceptum,
Si vivere, et mori in sinu queam vestro.
Nunc me necessitas acerba longinquas
Adire terras cogit, et peregrinis
Corpusculum laboribus fatigare.
At tu Diana montis istius custos,
Si sæpe dulci fistula tuas laudes
Cantavi, et aram floribus coronavi,
Da cito, Dea, ad tuos redire secessus,
Sed seu redibo, seu negaverint Parcæ,
Dum meminero mei, tui memor vivam,
Formosa Silva, vosque lucidi fontes,
Et candidarum templa sancta Nympharum.

AD SEIPSUM DE ADVENTU HYEMIS.

Iam Bruma veniente præterivit
Ætas mollior, et cadunt ab altis

Fronde arboribus , tepor Favoni
Immanes Boreæ furentis iras
Formidans abit , illum agri voluptas
Canoræ volucres sequuntur , ergo
Et nos dulcia rura deseramus ,
Dum Ver purpurea coma decorum
Reducat Zephyri tepentis auram.
Horti delitiæ meæ valet ,
Fontes luciduli valet , salve
Mihi villula carior superbis
Regum liminibus , recedo , sensum
Sed meum hic animumque derelinquo.

AD AGELLUM SUUM.

Umbræ frigidulæ , arborum susurri ,
Antra rosida , discolore picta
Tellus gramine , fontium loquaces
Lymphæ , garrulæ aves , amica Musis ,
Ocia O mihi si volare vestrum
In sinum Superi annuant benigni ,
Si dulci liceat frui recessu ,
Et nunc ludere versibus jocosis ,
Nunc somnum virides sequi per umbras ,
Nunc mulgere mea manu capellam ,
Lacteoque liquore membra sicea
Irrigare per æstum , et æstuosus
Curis dicere plurimam salutem ,
O quæ tunc mihi vita , quam beata ,
Quam vitæ similis foret Decorum.
At vos , O Heliconiæ puellæ ,
Queis fontes , et amæno rura cordi ,

Si cara mihi luce cariores
Estis, jam miserescite obsecrantis,
Meque urbis strepitu tumultuosæ
Ereptum in placido locate agello.

AD AGELLUM SUUM.

Venuste Agelle, tuque pulchra Villula,
Mei parentis optimi
Olim voluptas, et quies gratissima
Fuistis, at simul senex
Terras reliquit, et beatas cœlitum
Petivit oras, incola
Vos alter occupavit, atque ferreus
Amabili vestro sinu
Me lacrimantem ejecit, et caris procul
Abire jussit finibus,
At nunc amica rura vos reddit mihi
Farnesii benignitas.
Iam vos revisam, jam juvabit arbores
Manu paterna consitas
Videre, jam libebit in cubiculo
Molles inire somnulos,
Ubi senex solebat artus languidos
Molli fovere lectulo.
Gaudete fontes, rivulique limpidi,
Hæri vetusti filius
Iam jam propinquat, vosque dulci fistula
Mullebit, illa fistula,
Quam vestro Iolæ donat Alcon Maximus,
Ut inclyti Farnesii
Laudes canentem Naidum pulcher chorus
Miretur, et Pan capripes.

DE SE PROFICIENTE NEAPOLIM.

.(Ex Lib. IV. pag. 220.)

PAUSILIPI colles, et candida Mergilina
Et myrteta sacris consita littoribus,
Si mihi post tantos terræque marisque labores
Contigerit vestræ limina adire Deæ,
Limina, quæ vates specula fundavit in alta
Actius Eois clarus, et Hesperiiis,
His ego pilcolum figam et calcaria, et ensem,
Et quæcunque vagus arma viator habet.
Nec mihi jam quisquam vel prudentissimus ullas
Aut pelagi, aut terriæ suaserit ire vias;
Non mihi Persarum si detur regia gaza,
Non mihi si rubri serviat unda maris.
Quis furor est, nullis unquam requiescere terris,
Atque alia ex aliis semper adire loca?
Nec vitare graves æstus, nec frigora sæva,
Nec timuisse vagæ mille pericla viæ?
Felix, qui parvo contentus vivit agello,
Nec linquit patriæ dulcia tecta domus,
Quem versare juvat fœcunda ligonibus arva,
Et nitidam vitis fingere falce comam,
Aut gelidam summo lympham deducere clivo,
Æstibus ut mediis arida prata bibant
Aut tondere gregem lucenti vellere amictum,
Et tonsum liquidis mergere fluminibus.
Hic laribus certis, certisque sodalibus utens
Magnorum vita cælicolum potitur.
Nec violentus eum crudeli vulnere latro,
Nec sera ceruleo perdidit unda mari.

Ille suis moriens suprema dat oscula natis,
Deficiens casto conjugis in gremio.
Illa viri fugientem animam dulci excipit ore,
Et claudit tenera lumina cara manu.
Dehinc tumultum viridi componit margine fontes,
Qua vetus arboreis decidit umbra comis.
Huc madefacta piis lacrimis fert liba quot annis
Cum pueris veniens mæsta puella suis.
Et magna manes compellat voce mariti,
Spargens ficitilibus lac niveum calathis,
Nec potis est dulci tumulto se avellere, donec
Hesperus invitam cogit adire domum.
O fortunati cineres, umbræque beatæ,
Morte obita si quem talia fata manent.
At me, dum terras, et vasta per æquora curro,
Si vacet in Stygiam pallidus Orcus aquam,
Quis tumultum faciet? tumulto quis tristia libans
Dona, peregrinas flebit ad inferia?
Iam valeant Alpes, et nimbifer Apenninus,
Tuque maris nostri littus utrunque vale.
Me juvat umbrosis vitam nunc degere in hortis,
Et Phæbo, et Musis otia digna sequi;
Tum rerum causas, eventaque dicere, qua sint
Lege colenda homini numina sancta Deum;
Qui deceant mores, faciat quæ vita beatum,
Quid verum falsis distet imaginibus.
In primis celebrare patrem fidibus juvat, a quo
Ex nihilo vates omnia facta canunt,
Cælicolæ quem tergeminum venerantur, et unum,
Qui mare, qui terras, qui supera alta regit.
O utinam ille suo me sistat numine sancto
Ad fortunati littora Pausilypi,
Littora divino quondam celebrata Maroni,

Et patrio Minci flumine cara magis ,
 Littora , quæ toties viderunt Calliopeam
 Dictantem vati carmina docta suo.
 Sirenes illis stupuerunt versibus , illis
 Carminibus omnis Nereis obstupuit.
 Ipse pater Tegeæus amæna vireta Lycæi
 Liquens insolitis cantibus intererat ,
 Quem comitabantur Silvarum numina Fauni ,
 Et Nonacrinæ maxima turba Deæ.
 Ille coronatus viridanti tempora myrto ,
 Dicebat laudes , candide Daphni , tuas ,
 Et quæ Mænalius dulcis cantarat avena ,
 Dum pascit niveas Alpheſibæus oves.
 Tum miseros Galli consolabatur amores ,
 Duritiam incusans , pulchra Lycori , tuam.
 Hinc lætas segetes , et Bacchi dona canebat ,
 Et pecus , et liquidis dulcia mella favis.
 Mox sese attollens numero graviore sonebat ,
 Troiani referens horrida bella Ducis ,
 Erroresque vagos , et diruta Pergama flammis ,
 Visaque Tartarei pallida regna Dei ;
 Tum patri celebrata prius certamina , pene
 Fœmina cum Phrygiæ perdidit una rates.
 In primis fatum miseræ deflebat Elisæ ,
 Quam tulit heu diro vulnere sævus amor.
 Siste ratem , Ænea , properas quid funus amanti ?
 Per Veneris quæſo numina siste ratem ;
 Quod si forte tuæ mors est tibi cara puellæ ,
 Ah , saltem in gremio concidat illa tuo !
 Vos o ceruleæ formosa Doride natæ ,
 Vos dominum ad littus , quæſo , referte meum.
 Sic vestro nulli veniant in amore dolores ,
 Sic vobis semper mutuus adsit amor.

Ille canit , celso properant de vertice lauri ,
 Et prata omnigeno flore colorat humus.
 Tune sacrum felix aluisti terra Maronem ?
 Tune pio celas ossa beata sinu ?
 Anne etiam , ut fama est , vatis placidissima sæpe
 Inter odoratum cernitur umbra nemus ?
 Felices oculi , fortunatissima silva ,
 Et quicquid sancto nascitur in nemore.
 Cui non sit dulci patria tua dulcior ora ?
 Qui non te lucis præferat Elysiis ?
 Jam mihi Benaci lætissima littora sordent ,
 Jam formosus aquis Mesulus irriguis.
 Me tibi terra beata dico , tu meta laborum ,
 Jamque senescentis grata quies animi.
 Tu , dum fata sinunt , lucemque auremque ministra ,
 Tu precor extincti corporis ossa tege (*).

BIOGRAPHICAL NOTICES.

1. PIETRO BEMBO , a noble Venetian , was born at Venice 1470 ; studied the purity of the Italian language at Florence ; and afterwards studied the Greek language in Sicily under Agostino Lascari ; was appointed a Cardinal 1538: died at Rome, 1548, aged 76. He was author of numerous Works in Italian, and in Latin ; in Prose , and in Verse. His defect of Latin style was the pedantry of *Ciceronianism*. He wrote in Latin the *History of Venice in XII books*, Venice 1561, Fol. All his works were reprinted in 4 Vols Fol. at Venice 1729. *John de Casa* wrote his Life in Latin. His *Rime* were printed at Venice , 1544 , 8.^o etc. The

(*) There appear to be some false quantities in this poem.]

- first edition of his prose was printed at Venice, 1525, Fol. The next at Venice by Giolito 1559, 12.
2. ANDREA NAVAGERO, (*Naugerius*,) a noble Venetian, was born at Venice, 1403. He was twice Ambassador from the Republic to Charles V. the Emperor ; and to Francis 1. K. of France. A new Edition of his Works was the earliest of the *Comino* press at Padua, *Curantibus Jo. Antonio J. U. D. et Caetano Vulpiis Bergomensibus Fratribus* 1718, 4.^o A reprint of this Edition was given by *Remondini* at Venice, 1754.
 3. BALDASSARRE CASTIGLIONE, a Mantuan, was born 1478 ; and died at Toledo, 5 Feb. 1529. His Book *del Cortigiano* (*the Courtier*) acquired him great fame. His Latin poetry was printed in the *Dedicicæ Poetarum Italorum*, under the name of *Ranuzio Gheri*. His Italian poems were published at Venice by Aldus 1553, 8.^o with those of Cesare Gonzaga, and Antonio Jacopo Corso. His Italian and Latin Works were republished by Volpi at Padua 1733. He was Ambassador to Hen. VIII. K. of England ; and received from him the Order of the Garter.
 4. GIOVANNI COTTA, a Veronese, was born 1482 ; and died 1510, aged 28. His Poems were republished with the works of Fracastoro, by *Comino*, at Padua 1718, 8.^o, 1735, 4.^o
 5. MARC' ANTONIO FLAMINIO, was born at Imola 1493 ; and died at Rome 1550, aged 57. He was nominated by Cardinal Farnese, Secretary to the Council of Trent ; and was patronized by Cardinal Pole. His early life was not correct ; but he

acknowledged his errors in his latter years; and made amends by his penitence. The *Comino* Press gave an edition *M. Antonii Flamini Forolomenensis Poetæ celeberrimi Carminum Lib. VIII. 1727. 8.* Again 1743, 8.

ART. VI. ANGELUS POLITIANUS.

1. *Angeli Politiani Opera, quæ quidem extitere hactenus, omnia, longe emendatius quam usquam antehac expressa: quibus accessit historia de Conjuratone Pactiana in familiam Medicam, elegantissime conscripta: quorum omnium ordinem post Politiani elogia invenies: addito unâ indice memorabilium. Basileæ apud Nicolaum Episcopium Juniolem, 1553. Fol.*

LIBER RARISSIMUS ET INTEGERRIMUS.

2. *Friderici Ottonis Menckeni J. U. D. Potentiss. Pol. Regi et Elect Saxon. a Consiliis Aulæ, et Societatis Scien. Borussicæ Collegæ, Historia Vitæ et in literas Meritorum Angeli Politiani, ortu Ambrogini, Italorum Sec. XV. nobilissimi, Philosophicæ, Jurisprudentiæ, Grammatices, et*

(*) See *Carmina Illustrum Poetarum Italorum a Jo. Matthæo Toscano conquisita.* Paris 1576, 2 vol. 12.

This was the foundation of the *Carmina Illustrum Poetarum Italorum* printed at Florence in XI vols 8.^o 1718-1724, now become very scarce.

omnis Doctrinæ elegantioris, Instauratoris felicissimi, atque omni laude majoris. Lipsiæ venditur in Officina Gleditschiana 1736, 4.^o

Menckenius in a Note commencing at p. 581 of his *Life of Politian* has given a Critical List of the Editions of Politian's Works. The first Edition in his opinion is that of *Florence in 1482, Fol.* But this does not include the best works of Politian, which were written or published afterwards. Another Edition appeared at *Brescia in 1486, Fol.* The third was that of *Venice by Aldus Manutius 1494 (*)*, *Fol.* « Cest la meilleure Edition, et la moins commune. » The 4.th was that of *Florence typis Leonardi de Arigis de Gesoriaco, 1499, Fol.* forma majori excusa. Another Aldine Edition in 1502, has been mentioned; but Menckenius doubts it. The next Edition therefore is that of *Paris 1512, 2 large volumes, a Ludoco Budio Ascensio, nobili et erudito Typographo*: of which another Edition enlarged appeared from the same press in 1519. SEBASTIANUS GRYPHIUS, a celebrated Printer of *Leyden*, gave an Edition in 1528; again 1537; again 1537; again 1545; again 1550: some of these were probably the same, with altered dates.

An Edition is stated to have appeared at Basil in 1542. He then comes to the Edition, which stands at the top of this Article; and gives the following account of it.

« Hæc Editio, (quæ prodiit Basileæ A. 1553, apud Nich. Episcopium, juniorem, fol.) etsi tempore ceteris posterior, INTER RARISSIMAS tamen numeranda videtur ;

(*) Menckenius doubts, whether the true date is not 1498.

adeo pauci sunt , qui vel visam sibi vel saltem cognitam testentur. Et ipse diu hanc frustra vestigavi , spemque ejus obtinendæ deposueram fere , cum nuper demum vix opinanti tale quid forte fortuna in manu incideret. Habet ea præ cæteris omnibus præcipuum hoc ac singulare decus, quod accessit ei *Conjunctionis Pactianæ historia*, nec, quod meminimus seorsim antea , (*) nec cum aliis Politiani scriptis conjunctim , edita. Reliquorum vero , quæ sunt in ALDINA Collectione , scriptorum hic prorsus nihil desideres. Nec frustra hic quæras IACOBI TUSANI *Interpretationem Græcorum*, quæ sunt in scriptis Nostri *obvia*, etsi non sub ipsius TUSANI, sed sub *cujusdam* tantum *Studiosi*, nomine compareat. Patet enim ex collatione hujus cum illa TUSANI, nihil has inter se discrepare , sed Autorem agnoscere unum eundemque. Præterea ad calcem Operis accedere *Indices Tres*, unus *Autorum*, in *Politiani lucubrationibus citatorum*, alter *locorum*, ex *Autoribus a Politiano vel explicatorum*, vel a *mendis purgatorum*; tertius *rerum verborumque*, in *lucubrationibus Politiani omnibus obvenientium*. Copiosius imprimis est postremus hic , qui cum in scripta POLITIANI omnia ac singula confectus sit, qualis non extat usquam alibi , et ipse huic *Collectioni* singularem quandam præ cæteris gratiam conciliat.

« Dedicavit opus suum EPISCOPUS clarissimo Iuris-consulto, D. CAROLO HARSTO, *Principis Guilielmi, Ducis Clivensis, etc. Consiliario*. Compellat hunc in fronte operis Epistola non ineleganti , unde discimus, librum hunc eorum omnium , quos prelo suo exire jussit EPI-

(*) This is a mistake : it was printed separately at Florence, 1478, 4.^o see *Folpi*, and *Renouard*.

scopus junior, fuisse primum. Facete eam in rem ipse fecit.

« Orsus sum autem hanc negotiationem literariam optimo jure ab eo, qui, si non primus, certe cum primis, rem literariam, per mille annos pessundatam a barbaris, tanta sua cum laude cepit restituere integritati pristinae hoc nostro felice Seculo, ut, cum patrum ætate una cum Hermolao Picoque majore triumviratus honorem adeptus sit omnium eruditorum calculis, ita, ut pro impudente alienoque a Musis simul et Gratiis exploderetur, quisquis contra mutire auderet, eam existimationem etiam fato functos retineat apud posteros, et quamvis in hodiernam usque secuta sint multa præclara lumina, tamen constanter suum gradum teneat, et inter priores censeatur. »

« Annectit huic *Epistolæ* honorifica aliquot doctissimorum virorum, IOVII, CRINITI, ERASMI, STROZII, filii, et *Incerti cujusdam*, de doctrina POLITIANI testimonia. *Epistolis* POLITIANI additæ sunt ad marginem notæ breviores, rerum summam continentes, et ad usum lectorum satis accommodatæ. Ceterum, typorum non eam hic esse, quam in *Aldina* et *Gryphiana* Collectione, elegantiam, facile ferent ii, qui externa hæc parum curant. »

ART. VII. CASA, AN ITALIAN WRITER OF LATIN POETRY.

Joannis Casæ Latina Monimenta. Quorum partim versibus, partim soluta oratione scripta sunt. Cum privilegio. Florentiæ in officina Juntarum Bernardi Filiorum Edita, IIII Id. Jun. 1564. 4.^o

 IN HOC VOLUMINE CONTINENTUR.

1. Carminum liber.
 2. De officiis inter potentiores et tenuiores amicos.
 3. Petri Bembi vita.
 4. In historias Petri Bembi præfatio.
 5. Epistola ad Ranutium Farnesium Car.
 6. Epistola ad Petrum Victorium.
 7. Gasparis Contareni Vita.
 8. Plures Orationes Thucydidis.
 9. Epistola Petri Victorii ad Jo. Casam.
-

GIOVANNI CASA was a Tuscan, and became Archbishop of Benevento. He died at Rome 1557. He wrote Italian, (as well as Latin,) poetry, consisting of Sonnets, and Canzoni, of which the *first Edition* was published at *Venice 1554*. He wrote other Tracts, principally political.

 ART. VIII. LATIN POEMS OF FRACASTORIUS.

Hieronymi Fracastorii Veronensis, Admi Fumani Canonici Veronensis, et Nicolai Archii Comitiss, Carminum Editio II. Mirum in modum locupletior, ornatio, et in II Tomos distributa.

TOMUS I.

In hoc Italice Fracastorii Epistolæ adjectæ nunc primum summo studio quæsitæ, et congestæ; inter quas eminent longiores illa amœbææ, seu potius Libelli, Jo. Baptistæ Rhamnusii, et Fracastorii de Nili

Incremento. Quæ accesserit præterea, quæque industria nostra in his omnibus effecerit, sequens Præfatio indicabit. Patavii, Excudebat Josephus Cominus. 1739, 2 tom. 4.

TOMUS II.

Ib.

The first Edition of Fracastorius from the Comino Press (*) appeared in 1718, 8.^o and was also accompanied by *Reliquiae Carminum Joannis Cottæ, et Jacobi Bonfadii.*

There was an Edition *Hieronimi et Andreæ Naugerii* (**) *Opera*, 4.^o Venet. apud Juntas 1555. » Editio optima, et adeo rara, ut de ea utrum vere inveneretur quidam litterati homines in Germania dubitaverint. » *Vide Vulpiorum Bibliotheca*, 74.

(*) From the Comino Press also issued *Flaminiorum, Io. Antonii, M. Antonii, et Gabrielis, Forolomeliensium Carmina* 1743, 8.^o and a prior Edition of the *Carmina M. Antonii Flaminii, illustrata a Francisco Maria Mancurto*, 1727, 8.^o The Edition of *Io. Antonii Flaminii Carmina*, Bonon. 1515, 4.^o is an extra rare Book.

(**) There also issued from the Comino Press an Edition of *Andreæ Naugerii Opera omnia* 1718. 4.^o This was the first work of the Comino Press; and is highly esteemed. « È divenuto così raro il nostro Navigiero, che è stato venduto a prezzi eccedenti ». *Vulpiorum Bibliotheca*, 436. Among others who praise the genius, and learning of Naugerius, is GIO. PIETRO VALERIANO, initio Lib. II. *De infelicitate Literatorum.*

The first Edition of Naugerius's works was printed at Venice ap. *Joan Tacuinum*, 1530.

ART. IX. LATIN AND ITALIAN POEMS
OF SANNAZARIUS.

1. *Jacobi, sive Actii Synceri, Sannazarii, Neapolitani, Viri Patricii, Poemata, ex antiquis Editionibus accuratissime descripta. Accessit ejusdem Vita, Jo Antonio Vulpio Auctore. Item Gabrielis Altilii et Honorati Fascitelli Carmina Nonnulla. Patavii, Excudebat Josephus Cominus 1719, 4.^o*

This edition is become rare.

2. *Altera Editio, priore locupletior. 4.^o 1731.*

This also is rare.

3. *Editio tertia. Acoessere Poemata Scipionis Capicii, et Benedicti Lampredii.*
4. *M. Jacopo Sannazzaro, Cavaliere Napoletano le Opere Volgari, cioè l'Arcadia, alla sua vera lezione restituita, colle Annotazioni del Porcacchi, del Sansovino, e del Massarengo. Le Rime arricchite di molti Componimenti, tratti da Codici MSS. ed impressi: e le lettere novelamente aggiunte. Il tutto con somma fatica, e diligenza dal Dottor Gio. Antonio Volpi, e da Gaetano di lui fratello, riveduto, corretto. ed illustrato, etc. 1723, 4.^o*

The RAREST Edition of the Latin Works of SANNAZARIUS is that printed at Naples in Folio 1526, containing.

1. *De Partu Virginis Libri III.*
2. *Eclogæ V.*
3. *Salices.*
4. *Lamentatio de Morte Christi.*

Hæc omnia fideliter ex archetypis Actii Synceri ipsius manu scriptis. (vid. *Bibl. Vulp.* 107.)

The *Carmina* were also printed at *Leyden*, apud *Seb. Gryph.* 1536, 8.^o

ART. X. VIDA.

Marci Hieronymi Vidæ, Cremonensis, Albæ Episcopi, Poemata omnia, quæ ipse vivens agnoverat; duobus voluminibus comprehensa. Editio omnium emendatissima. Curantibus Io. Antonio, et Cajetano Vulpiis, Fratribus. Quæ præterea accesserint, Epistola ad Lectorem satis ostendit. 2. vol. (Comino press,) 1731. 40.

-- *Volumen II. Cui, Mantissæ loco, accesserunt Eiusdem Auctoris Dialogi de Reipublicæ dignitate, et alia, de quibus dictum est in Epistola ad Lectorem I volumini præposita,*

This is a beautiful, and much-esteemed Edition. The Preface and Arguments of the *Christiad* were written by Giovanni Agostino Botta. The Life of the Author in the second volume is taken from the *Oxford* Edition.

ART. XI. VOLPI, OR COMINO, PRESS.

1. *La Libreria de' Volpi, e la Stamperia Cominiana illustrate con' utili e curiose annotazioni. Avvertenze necessarie e profittevoli a' Bibliotecari, e agli Amatori de' buoni libri. Opera di Don Gaetano Volpi, Prete Padovano. In Padova appresso Giuseppe Comino 1756. 8.^o*

Only 200 copies were printed of this handsome, and most useful and curious, Bibliographical work; and it is now become very scarce.

2. *Annali della Tipografia Volpi-Cominiana colle Notizie intorno la vita e gli studi de' Fratelli Volpi. Padova nel Seminario 1809. 8.º*
3. *Appendice agl' Annali della Tipografia Volpi-Cominiana dell' Abate Fortunato Federici Pro-Bibliotecario della I. R. Università di Padova. — Padova nel Seminario, 1817, 8.º*

GIANTONIO VOLPI was born at Padua 10 Nov. 1686, of Giandomenico Volpi, who died 18 Apr. 1745 æt 86, and of Cristina Zeno.

His ancestors were of an ancient Bergamese family, which had settled at Padua, and had taken up the business of Druggists: where they were held in great estimation. This Father gave his sons a liberal education, by which he hoped to restore his family to their ancient lustre. Giannantonio was first committed to the instruction of D. Vincenzo Zaccheloni at Padua, and afterwards of the College of Jesuits. A taste for poetical criticism soon manifested itself in him; but he was more indebted to the Latin than the Italian Muses. Thinking that the Latin could not be perfectly mastered without a knowledge of the Greek language, he applied himself to that also.

He afterwards studied philosophy, and jurisprudence.

He began to translate Tasso's *Jerusalem* into Latin Verse; but desisted; and edited *Catullus, Tibullus, and Propertius. Padua 1710, 8.º*

He next published, *Orazione panegirica in lode di S. Francesco de Sales Vesc. e Principe di Ginevra, Protettore dell' Accademia de' Recovrati detta nella Chiesa*

de' PP. Eremitani di Padova dal Dr. Gianantonio Volpi accademico, il dì 29 gennaio 1716. Padova per Konzatti 1718, 8.^o

In 1717, the 31.th year of his age, he was impelled by his superior knowledge of the Classical Authors, and his zeal for literature, to conceive the noble design of giving to Italy such select productions, as either from their rarity, or from the imperfect and erroneous manner in which they had been edited, were desiderata to the Republic of letters. He commenced this in concert with his illustrious brother, the Abate GAETANO VOLPI; and established a Press for this purpose at his own expence in his own House, in the same manner, as had been done by other Noble and learned Persons.

The care of the mechanical part was committed to GIUSEPPE COMINO, a native of Cittadella, a Castle situated sixteen miles from Padua on the road to Bassano. He employed all his life in the Press of the Volpis; and died 1762. His son *Angelo Comino*, living in 1809, was employed for thirty years in the service of the Royal library of Padua; and took the press and the business from the heirs of the Volpis, and continued for some time to reprint various Volpi Editions, and other little works under the name of his father, and with the Volpi stamp.

The Editions of this new Press were for the most part handsome; and adorned with the Illustrations of Gianantonio, as well as learned Prefaces: such as the lives of Naugerius and Sannazarius.

In 1727 the Senate of Venice promoted him to the Chair of Philosophy at Padua, from which he pronounced several celebrated *Orationes*.

In 1735 he published his *Dialogo di Zaccaria Sco-*

lastico dal Greco originale alla Toscana favella recato ed illustrato da Giannantonio Volpi ec. 4.º ()*.

But poetry and Belles-lettres were his passion; and not philosophy; and he was appointed to the chair of Humanity, 1736, on which occasion he pronounced an eloquent *Oration*.

In 1737 he published an enriched Edition of *Catullus* in 4.º, which bears a high character. On this occasion the City of Verona struck a gold medal in honour of him, with his head, and this circumscription; JO: ANTONIUS VULPIUS ELOQ. PROF. IN GYMNAS. PAT. CIOIOCCCXXVII. On the reverse, the arms of the City, and a wreath of oak leaves; and this circumscription: *Gaudet Verona Catullo de Cive suo B.M.*

With similar studiousness and zeal he engaged in the Editions of DANTE, (3 vols, 8.º 1727) PETRARCH, (*le Rime*, 1722, again 1732, 8.º) POLITIAN; (*Stanze* 1728, 8.º 1751, 8.º) ALAMANNI (*la Coltivazione*, 1718, 4.º) RUCCELAI (*Api* 1718, 8.º et *Rosmunda*, Tragedia, 1728, 8.º) LUCRETIVS (1721, et 1751, 8.º) NAUGERIUS, (1718, 4.º) SANNAZARIUS (1719, 1731, et 1751, 4.º) and other poets and prose-writes.

Fabroni remarks that it is incredible what fatigues he sustained in traversing this vast field of literature; but he had a great patience of study, with a vivacity of spirit, and readiness of genius, qualities rarely united. He had a method of noting down from the most eminent Writers, the thoughts, and phrases, with their places, imitated or taken from others, and the

(*) *Opere varie volgari e latine del Signor G. A. Volpi* 1735, 4.º is the same Work.

various modes of expressing the same things with elegance; which assisted his brother Gaetano in the Annotations to his various Editions.

Among the Poets, he gave the preference to Petrarch, for the marvellous polish and elegance of his stile, and his purity of sentiment on the subject of Love. In the *Lettera d'un Padovano al Signor Ab. Denina* 1796, 8.^o written by Cesarotti, Giannantonio is called « poeta felicissimo nudrito tra i fiori della più purgata eleganza.»

In 1740, he gave learned Lectures on the *Poetics* of Aristotle; in 1749 he gave an edition of *Tibullus*, 4.^o — and in 1755, of *Propertius* 4.^o — both excellent.

Amidst these studies he did not neglect Antiquities; for in 1757 he published his *Divinatio in Diptychum eburneum Vaticanum* 8.^o

He was a lover of solitude; but in select company was chearful and entertaining in conversation. He married Signora Margarita Moschini of Verona; but had no children.

In 1760 he resigned the Professor's Chair; and in his last year became blind, which he bore with christian philosophy. He died 25 Oct. 1766, at the age of 80. As he was dear to all while he lived, so his death was lamented by all, as an irreparable loss of one, who added to the richest gifts of nature all the social virtues. See *Fabroni, Vitæ Italarum*, etc. vol. XIII. p. 295, etc.

GAETANO VOLPI.

GAETANO VOLPI, younger brother of *Giannantonio*, was born at Padua 15 June 1689. Animated by the

example of his brother, he addicted himself with fervor to study; and succeeded accordingly. Taking the Ecclesiastical habit, he then qualified himself by application to the learning of his sacred office.

In 1717, at the age of 18, he united with his brother in the project of the Volpi press; and bent his endeavours to give the works issuing from it that high reputation for the correctness of the text, which they still enjoy. At the same time this Press became admired for the beauty of the characters; the paper; and the elegant disposition of the typography. His unwearied attention to these minutiae was joined to the higher qualities of learning, and knowledge, such as entitled him to those praises which had been acquired by the ALDUSES, the GIUNTI, the GIOLITI, the PLANTINS, the ROVILLI, and the STEPHENSES.

The fruit of his piety and zeal, which prompted him to propagate the maxims of true wisdom, and Christian Virtue, were those *Moral* and *Ascetic Works*, which issued from this press, illustrated by his Prefaces, and Notes.

No work came from this House, which had not undergone his painful scrutiny.

He was a good writer both in the Latin and Italian languages; and authors were accustomed to confide their MSS to him; relying on his judgement, not only in correcting, but in retrenching.

In 1756 he and his brother Giannantonio, abandoned their assistance to the Comino press; and on that occasion Gaetano published *La Libreria de' Volpi*, of which the title stands at the head of this article.

In his latter days he was oppressed by a melancholy, which was increased by the occurrence of a fire near

his residence; and degenerating into insanity, he threw himself out of a window. The fall brought him to his senses; but he expired placidly a few days afterwards, 18 Feb. 1761, æt. 72. His loss was lamented by all; the learned world; the church; the poor; as a man of pure religion; of virtuous manners; a sage, beneficent to society; and a christian philosopher.

In the church of S. Lucia at Padua, on the Tomb, in which his ashes repose, is the Following Inscription, written and placed there by Himself.

RECTORIBUS
CETERISQUE · HUIUS · PAROCHIAE · SACERDOTIBUS
COMMUNE · SEPULCHRUM
A · CAETANO · VULPIO · PRESBYTERO
ORNATIORE · HAC · FORMA · RESTITUTUM
AN · D · MDCC · XXV ·
VT · ET · IPSE · POST · OBITUM
HUC · INFERRETUR ·

Another Monument erected by GIANDOMENICO VOLPI, the Father, has the following Inscription :

CHRISTINÆ · ZENÆ
VXORI · CARISSIMÆ · B · M ·
SUMMA · FIDE · PIETATE · MODESTIA
PROBÆ · MULIERIS · EXEMPLO
CUM · QUA · VIXIT · ANN · XXXV · MENS · I · DIES · XXII ·
SINE · VLLA · QUERELA
IO · DOMINICUS · VULPIUS
SIBI · AGNATIS · POSTERISQUE · S ·
P · AN · DOM · MDXXI ·

Nos · tenet · alta · quies · placidoque · simillima · somno
Quæ · sumus · ignaris · corpora · visa · mori
Hic · erimus · donec · reserato · Christus · olympo
Æterno · jubeat · nos · vigilare · die

GIUSEPPE ROCCO VOLPI.

GIUSEPPE ROCCO VOLPI, brother of the last, the fifth of eight brothers, was born at Padua, 16 Aug. 1692. He was educated at the school of the Jesuits; and having taken the habit of that order, resorted to Rome, where he pursued his studies with so much fervor, that he proved his genius to be emulous of the best; and inferior to none. Destined to the education of youth in the Colleges of Frascati, Sienna, and Leghorn, he vigorously sustained his difficult function. He then returned to Rome, where he gave himself up to Theology. He was ordained Priest in his 28th year.

He next was appointed to preside over the studies of the Greek Church of St Athanasius at Rome. His Knowledge of the Oriental tongues, and his love of the study of Antiquities, prompted him to compose a work, in which he studied to prove that the sacred Rites of the Latin church were preferable to those of the Greek. His *Vetus Latinum Profanum* — 1716, — 1745 — consists of XI vols; of which the first seven were printed at the *Comino Press*.

He was Reviser of Books, Consulter of Indexes, etc. to the Vatican.

He was one of those rare men, who, in the midst of grave studies, could sometimes penetrate the recesses of Parnassus, and converse pleasantly with the Muses. In those little tours which he sometimes took into the interior of Rome to view its ancient monuments, he took occasion to give descriptions to his friends in Latin Epistles written with purity, and Ovidian ease.

But he did not cultivate only Latin and Italian poetry: he prodigiously delighted in mathematics. He also wrote the *Lives of Saints*; and had the character of a judicious Critic.

Though, from the time that he settled at Rome, he returned only three times to visit his family at Padua, yet neither the distance, nor his attachment to literature, alienated the affections with which Nature had inspired him.

He lost his life in performing the duties of a devoted Friendship. His friend, the Marquis Gregorio Alessandro Capponi, a Florentine, was attacked by a malignant fever. Volpi in his indefatigable attendance on him, became a victim to the contagion; and died 26 Sept. 1746, *Æt.* 54. All Rome deplored the death of one so eminent for his multifarious learning, and religious virtue.

GIAMBATISTA VOLPI.

GIAMBATISTA VOLPI, another Brother, was born at Padua, 24 March, 1688.

Having completed his juvenile studies in the College of the Jesuits, he passed to the school of the University of Padua, where he fell under the tuition of the celebrated Anatomist, Morgagni, who perceiving his pupil's predilection for that study, took particular care of him.

On 3 Sept. 1722, he obtained the second place in the chair of Anatomy.

In 1722 he published at the Volpi press *Aur. Corn. Celsi de Medicina lib. VIII. 8.*

To which he added 2. *Sereni Samonici de Medicina præcepta saluberrima ex editione Lugdunensi an. 1566. Rob. Constantini, cum hujus notis variisque lectionibus*, 8.^o

He also published the *Adversaria Anatomica Jo. Bapt. Morgagnæ* at the Volpi Press 1719, 4.^o

He died 26 Dec. 1757, aged 70, having been twice married 1. to Doralice Giacomini of Verona, who left him with three sons; and three daughters. He married 2.^{dly} Giovanna Como of Padua, by whom he had one son. Three sons survived him, 1. Giannantonio. 2. P^{ab}. Giusepps. 3. Gaetano. The first of these was the person who gave up the VOLPI PRESS to Angelo Comino: but he sometimes made use of it to reprint small pieces, in which the Volpi stamp was used. Of this family in 1809, there were only remaining three Females; daughters of the last Giannantonio; all married in Padua--Cristina, to Antonio Schiavon; Angelica, to Angelo Fassini; and Teresa, to Giambatista Scopolo.

Among the rare Books of the select and rich Library made by the skill, and care of the Volpis, were the following

1. Luigi Alamanni, *la Coltivazione*. Parigi per Rob. Stefano, Regio Stampatore, 1546, 4.^o

EDIT. RARISS.

2. Cosmi Anysii *Poemata*, Neapoli 1532, 4.^o

LIB. RARISS.

3. Avienus, et Aratea, ex prima edit. Ven. 1488. 4.^o

LIBER. RARISS.

4. Aulus Gellius illustratus a Jo. Friderico, et Jacobo Gronoviiis, aliisque. Lugd. Bat. 1706, 4.^o

EDIT. PRÆSTANTISS. ET RARA.

5. Bartolommeo Barbaro, il Contagio di Padova del 1631. Rovigo, 1640, Fol.

LIBRO RARO.

6. Gaspari Barthii Adversaria. Francof. 1624. Fol.

VOLUMEN RARISS.

7. Agostino Beccaria. Il sacrificio, Favola Pastorale. Ferrara, 1587. 8.^o

RARA.

8. P. Bembi Carmina. Ven. 1552, 8.^o

Libellus inventu difficillimus.

9. Boethii opera Omnia. Basilæ apud Hen. Petri, 1546. Fol.

LIB. RAR.

10. Joannis Mariæ Brasichellensis Index librorum Expurgandorum. Romæ, 1608. 8.^o

LIBER INVENTU PERQUAM DIFFICILIS, et non minimi pretii.

11. Georgii Buchanani Poemata. Lugd. Bat. apud Elzevir. 1628, 32.^o

RARISS. LIB.

12. Cæsar cum Fragmentis. Antverpiæ apud Christoph. Plant. 1586, 8.^o

LIBER RARISS. ET INTEGERR.

13. C. Baldassare Castiglione, *Il Cortigiano*. Ven. presso Aldo, 1528. Fol.

EDIZ. RARISSIMA

14. — Ejusdem ad Hen. VIII Angl. Reg. Epistola. Forosempronii 1513, 4.^o

EXIMIE RARITATIS LIBELLUS.

15. Antonii Cerrii *Variae Lectiones*. Arimini, 1612. 4.^o

LIBER RARISSIMUS

16. Chalcidius. *Parisiis ap. Ascensum* 1520. Fol.

EDITIO RARISS.

17. — Ex rec. et cum notis Jo. Meursii. Lugd. Bat. 1617, 4.^o

ITEM RARA.

18. Ciceronis *Epistolæ ad Familiares*. Ven. ap. Aldum 1502, 8.^o

LIBER RARISS.

19. Ciceronis *Epistolæ ad Atticum*. Flor. ap. Juntas, 1571. 8.^o

RAR. LIB.

20. — *Familiares a P. Victorio castigatæ*. Flor. ap. Laur. Torrentinum, 1558, 8.^o

ITEM RAR.

21. Ciceronis *Opera Omnia*, 10 vols. Lugd. Bat. ap. Elzevirium, 1640. 12.^o

RARISS. EDITIO.

22. *Concilium Aquilejense Primum Anni 1596, Utini*. 1598, 4.^o

LIB. RARISS.

23. *Coryciana, seu Carmina Illustr. Poetarum Italorum in laudem Jani Corycii, 'edente Blasio Palladio Romano. Romæ, 1524, 4.^o*

PERQUAM RARUS LIB.

24. *Petrus Crescentius, de Agricultura. Basileæ 1538, 4.^o*

RAR. LIB.

25. — tradotto da un antico Toscano, Firenze, pei Giunti, 1605, 4.^o

Uno de' più RARI LIBRI di Crusca.

26. *S. Cypriani Opera. Romæ ap. P. Manutium 1563, Fol.*

EDIT. RARISS.

27. *Antonii Democharis in VIII libros Topicorum Aristotelis Hypomnema. Paris, ap. Sim. Colinaeum. 1535.*

LIB. RAR.

28. *Diodorus Siculus illustratus a L. Rhodmano. Hannoveriæ ap. Wechelosi 1604. Fol.*

LIB. RARISS.

29. *Doctissimorum sua ætate Italorum Epigrammata a Joanne Gagnæjo collecta. Paris, ap. Joannem Divitem, ad insigne Aldi, sine temp. notat.*

Libellus Elegans, et RARISS.

30. *Stephani Doleti Commentaria Linguae Lat. 2 vol. Lugd. ap. Seb. Gryph. 1536, Fol.*

LIBER. RARISS.

31. *Casparis Dornavii, Socraticæ Joco-seriæ Sapientiæ Amphitheatrum. Hannoveriæ, ap. Wechelosi, 1619. Fol.*

Curiosus, et LIB. RAR.

VOLPI, OR COMINO, PRESS. 169

32. Euclidis Opera Omnia, a Davide Gregorio illustrata. Oxonii e Theatro Okeniano. 1703, Fol.

LIB. RARISS.

33. Euripides a Iosua Barnes. Cantabrigiæ 1694. Fol.

RARISS.

34. Euripidis Hecuba et Iphigenia, Erasmo Rot. Interprete, et Erasmi quædam Carmina. Venet. ap. Aldum 1507.

RARISS. LIBELLUS.

35. Georgii Fabricii Roma, etc. Basilicæ ap. Jo. Oporinum 1560. 8.º

Opuscula PARUM OBVIA.

36. Victoris Fausti Metaphrasis elegans Mechanicorum Aristotelis. Paris, 1517, 4.º

LIB. RARISS.

37. Jo. Ant. Flaminii, Carmina, Bonon. 1515, 4.º

LIB. RARISS.

38. M. Antonii Flaminii Carminum Edit. I. Fani, 1515, 8.º *In hac sunt quædam maleolentia.*

Libellus INVENTU PERDIFFICILIS.

39. H. Fracastorii, et A. Naugerii Opera. Ven. ap. Junta 1555, 4.º

RARISS.

40. — Ejusdem Syphilis. Veronæ, 1530, 4.º

RARISS.

41. Geoponica, G. et L. ex rec. et cum not. Petri Needham. Cantabrigiæ, 1704. 4.º

Liber elegans, et RARUS.

42. Lorenzo Ghirardelli, Peste di Bergamo. 1630, descritta. Bergamo, 1681, 4.^o

RARUS.

43. Grammatici Antiqui Latini Omnes ex collectione, et recens. Helix Putschii. Hannovix ap. Wechelios 1605, 4.^o

LIBER RARISS. et magni pretii.

44. Simonis Grynæi Collectio ex variis Scriptoribus de novo Orbe, cui titulum fecit *Novus Orbis*. Basil. 1532. Fol.

LIB. RAR.

45. Guntheri Poetæ clariss. Ligurinus, sive de rebus gestis Imp. Cæs. Friderici I. Augusti Libri X. Carm. conscript. *Accessit de industria*... Richardi Bartholini Perusini Austriados Libri XII. omnia cum Scholiis Jacobi Spiegellii. Argentorati. 1531. Fol.

OPERA RARISS.

46. Hesiodus, cum Scholiis, Græce. Ven. 1537, 4.^o

Editio RARA, a Fabricio laudata.

47. S. Hieronimi Opera Omnia a Mariano Victorio emendata et illustrata. 5 vol. Romæ in Ædibus Pop. Romani, 1576. Fol.

Insignis, et MINIME OBVIA Editio.

48. Homerus, Græce. 2 vol. Ven. apud Juntam 1537. 8.^o
Editio optima, necnon RARISSIMA et correctissima.
49. — Ejusdem Ilias, Græce. Paris apud Adr. Turnebum. Typogr. Reg. Typis Regiis 1554. 8.^o

RARISS.

50. Horatius. — Venetiis apud Aldum Romanum mense Maio, M. D. I.

EXIMIE RARITATIS.

51. Horatius ex rec. et cum notis Dan. Heinsii, cujus accedunt Libri II. de Satyra Horatiana. Lugd. Bat. ap. Elzevir, 1629, 12.

RARISS.

52. Index Librorum Prohibitorum primum editus a Paulo Manutio. Romæ, 1564. 4.º

Editio RARISSIMA.

53. S. Joannis Climaci Opera, G. et L. Parisiis ap. Seb. Cramoisy. 1633. Fol.

LIB. RAR.

54. Pauli Jovii Opera omnia. 7 vol. Basileæ, 1567, et seq.

Non omnino obvia.

55. S. Isidoro Pelusiotæ Epistolæ G. et L. ex vers. Jacobi Billii; et cum ejusdem duobus Observationum Libris in varios Auctores Sacros. Paris. 1585. Fol.

LIB. RARISS.

56. Julii Firmici, aliorumque Veterum Astronomicorum. Basileæ ap. Jo. Hervagium 1533. Fol.

Edit. opt. et RAR.

57. Lactantius Firmianus ap. Aldum 1535 8.º cum Tertulliani Apologetico.

» *Un grande ajuto prestò il celebre Onorato Fascitello nell'adornare questa Edizione a Paolo Manuzio come pur fece in quell'a di vari altri Autori; lo che si scorge dalla Lettera dello stesso Manuzio pre-*

messa a questo Libro , in cui molto si dilata nelle giuste lodi del Fascitello. Beate le Stamperie che si abbattono in tali ajutori ! Tale fu Sign. Anton-Federigo Seghezzi nella Cominiana ; tale è il Signor Ab Pier-Antonio Serassi nella Calistina di Bergamo : tali furono molti uomini dottissimi in molte antiche celebre Stamperie ; e ce ne sono ancora alcuni presentemente in varie altre , i quali meritano ogni lode , onore , e ricompensa.»

58. D. Laurentii Justiniani Opera 2 vol. Brixiae , 1506. Fol.

EXIMIAE RARITATIS.

59. Livius , a Variis illustratus. Parisiis ap. Mich. Vascosanum. 1543. Fol.

EDIT. RARISS.

60. Giacinto Manara, Notti Malinconiche. Bologna 1658, 4.º

Libro utile , molto curioso , e non del tutto comune.

61. Jo. Baptistæ Mantuani , Carmelitæ , Opera omnia , 4. vol. Antuerpiæ , 1576 , 8.º

Opt. et RARISS. Editio.

» Autore che ha fatto un grande strepito al mondo, ma che ora è quasi posto in totale obliuione. Fu cretta ad esso in Mantova , sua patria , una Statua quasi come a II Virgilio. Ma la bastezza dello stile con cui dettò le moltissime sue poesie , è lungo tratto lontana dalla Virgiliana grandezza. Alcune sue Egloghe però non sono affatto sprezzabili ; come quelle che ammettono un somigliante stile.»

62. Bartholomæi Marliani , Topographia Urbis Romanæ , aliaque perquam curiosa Opuscula. Romæ , in

Ædibus Valerii Dorici, et Aloysii fratris, Academiae Romanæ Impressorum, mense Septembris, 1544. Fol. cum fig. elegantiss.

Lib. INVENTU DIFFICILIS.

63. Martialis. Ven. ap. Ald. 1501. 8.º

RAR.

64. Martianus Capella, optime castigatus. Lugd.ap. Sim. Vincentium, 1539. 8.º

RARA.

65. Coriolani Martirani, Tragædiæ VIII. (*inter quas CHRISTUS elegantia eminet.*) Comædiæ II. et alia Poemata. — Janus Marius Simonetta Cremonensis Neapoli excudebat. 1556. 8.º

RARISS.

Relying on this rarity, a Plagiary, in the time of Volpi, printed these Tragedies and Comedies, with other Latin Poems of Naugerius, Flaminius, and others, as his own: and actually in his folly, presented a Ccpy to Professor Volpi himself.

66. Martyrologium Romanum cum Notis Card. Baronii: item Vetus Rom. et Adonis ex rec. Heriberti Rosweidi. Antuerpiæ ex offic. Plantiniana 1613. Fol.

CODEX nobiliss. et RARISS.

67. Marulli Carmina, et M. Antonii Flaminii Juvenilia Fani, 1515, 8.º

LIB. RARISS.

68. Medici Antiqui Latini. Ven. ap. Aldum 1547. Fol.

RARISS.

69. Dominici Mellini in Veteres quosdam Scriptores, malevolos Christiani hominis obtrectatores, Libri IV. Flor. 1577. Fol.

RARUS.

70. Minutius Felix ab Arnobii Libris primum a Francisco Balduino sejunctus, cum ejusd. luculenta Præfat. Heidelbergæ, 1560. 8.º

LIBELLUS RARISS.

71. Musici Antiqui G. et L. ex rec. et cum not. M. Meibonii. 2 vol. Amstelod. ap. Elsevir. 1652, 4.º

PERQUAM RARA.

72. Neapolitanorum Regum Vitæ, et Effigies per B. G. Augustæ Vindelicor. 1605. sumtibus Dominici, celo Raphaelis Custodis. Fol.

RAR.

73. Marii Nizolii, Observationes in Ciceronem, 2 vol. — Ad Pratum Albuini (in Brixiani Diœcesi, vulgo *Prealboin*) in Ædibus illustrissimi Viri Jo. Francisci Gambaræ Comiti Pontificii, ab ortu Christi, 1535, mense Januario. Fol.

Editio prima, RARISS. cum insignibus Gentis Avogadræ, et Gambaræ.

» Si ha o per istoria, o per tradizlone, ohe arrivato Carlo V. in Brescia, e corteggiato fra gli altri Cavalieri da Lorenzo Gambara. suo favorito, volendo Cesare confabular con questo in Ispagnuolo, e in Francese, e non essendo egli in tai lingue istrutto, tentasse il Gambara di parlargli Italiano, poco altresi inteso da Carlo, pensò adunque l'Imperadore d'usar l'idioma Latino, di cui Lorenzo non era gran fatto intendente;

del che stupissi alquanto il gran Principe. Bastò un tale stupore al generosissimo Cavaliere per ricercare subito dopo la partenza di Carlo, per tutta l'Italia un de' più valenti Latinisti che fiorissero allora; e gli venne fatto di ritrovare il celebratissimo Mario Nizolio; che accolse in sua Casa con vantaggiosissime condizioni, meritate per altro da sì grand' Uomo: il quale oltre ad informare il Cavaliere con gran diligenza di tutte le finzze della Lingua Latina, ebbe agio di comporre i suoi celebri Commentarj di essa, e di vederli magnificamente stampati alle commune spese delle due Nobilissime Case Gambara e Avograda: ma più di tutto godè di vedere il suo iusigne Discepolo tanto avanzato in tale studio, come si può vedere dalle sue elegantissime Latine Poesie, stampate parte in Anversa da Cristoforo Plantino in 8.º nel 1569, e parte in Roma nel 1581. pure in 8.º e tutte insieme ivi in 12 del 1586 essendone anche sparse in varie Raccolte.»

74. Notitia Dignitatum utriusque Imperii. Basilicæ, ap. Frob. 1552, Fol.

RARUS.

75. Novum Testamentum Græcum Parisii apud Rob Steph. Typ. Reg. 1549, 16.º

RARISS.

76. Ovidii Metamorphosis, Venet. ap. Ald. 1502, 8.º

RARISS.

77. Pandectæ Florentinæ a Francisco Hotomano illustratæ. 8. vol. Parisiis, 1562, 8.º

ED. MINIME OBVIA.

176 VOLPI, OR COMINO, PRESS.

78. G. Paulini Nolani Opera. Paris. ap. Ascensionem
1516, 8.^o

ED. RARISS.

79. Francisci Petrarchæ Opera Latina opt. recognita,
Ven. impensa Domini Andreæ Torresani, Aldi Ma-
nutii Soceri. 1501. Fol.

Liber RARUS et correctus.

80. Petronius Arbitr. Paris ap. Mamertum Patissonium.
1577. 16.^o

EDIT. RARA.

81. Philonis Judæi Opera, Græce. Paris ap. Andr. Tur-
nebum, Typogr. Regium, Typis Regiis. 1552.

Lib. nitidiss. et RARISS.

82. Pindarus, G. et L. cum Scholiis antiquis, et Notis
Varios. Fol. Oxonii e Theatro Sheldoniano. 1697.

Edit. præclar. et magni pretii.

83. Platonis Opera Omnia G. et L. et interpret. et
cum perpetuis Notis Joannis Serrani, 3 Vol. Apud
Henr. Stephan. 1578. Fol.

RARISS.

84. Plinius Valerianus, et alii Antiq. Medici Latini.
Basileæ in Ædibus Andreæ Cratandri. 1528. Fol.

LIB. RARISS.

85. Poetarum Græcorum Dicta ap. Stobæum emendata,
et Lat. Carm. reddita ab Hugone Grotio, G. et
L. Paris, 1623, 4.^o

RARUS.

86. Poeti Antichi Toscani. Firenze pe' Giunti. 1527, 8.^o

RARISS.

A new Edition with many additions was given at Venice by Seghezzi () : entitled Rime di Antiche Toscani accresciute e corrette. Ven. 1731. 8.°*

87. Politiani Angeli Opera Omnia. Basil, 1553. Fol.

RARISS. (*see postea.*)

88. Pompeius Festus, et Verrius Flaccus ex emend. et cum notis Andreæ Dacerii. Amstel. 1700, 4.°

RARISS.

89. Luigi da Porto, Prosa, e Rime. Ven. pel Marcolini. 1539, 8.°

LIBELLUS RARISS.

90. Guillemus Postellus, de Etruria Antiqua. Florentiæ ap. Torrentinum, 1551. 4.°

LIB. RARISS.

91. Prudentii, Sedulii, Aratoris, aliorumque Christianorum Poetarum Carmina, et Diversor. Opuscula Sacra sol. orat. 2 vol. Ven. ap. Ald. 1501. 4.°

RARISS.

(*) Anton Federigo Seghezzi, a Venetian, died 1745, in the vigour of life, to the great loss of the literary world. He gave a copious Edition of all the *Works of Tasso* in 12 vols. Venice, 1742, 4.° — and of the *letters of Caro* from the COMINO PRESS, in 3 vols. 8.° 1735. He also wrote the *Life of Bernardo Tasso*, with the greatest exactness and copiousness, prefixed to *Bernardo's Letters*, COMINO PRESS, vol. 1. 2. 1733. vol. 3. 1751. 8.° He made an exact Catalogue of all the Editions of the Letters of Bembo, printed at the end of Bembo's Works, Venice, 1729, and of the Notes to his *Rime*, Bergamo, 1745. He also published *Opere volgari e Latine; aggiuntevi alcune Rime di Niccolo suo fratello. Venezia*, 1749.

92. Prudentius, ex rec. et cum not. Nicolai Heinsii
Amstel. ap. Elzevir 1667. 12.^o

RAHA EDITIO.

93. Leodegarii a Quercu, (seu *Adriani Turnebi*)
Flores Epigrammatum, ex opt. Poetis. 2 vol.
Lutetiæ, 1555, et 1560, 16.^o

Collectio inventu difficillima.

94. Quinque Illustrium Poetarum Italarum Carmina,
Venetiis, Presbyter Hieronymus Lilius, et socii
excudebant. 1558, 8.^o

(*See Art. V. of RES LITERARIÆ.*)

« *L' Arte della Stampa è così nobile e liberale, quando venga eseguita colle dovute circostanze, che non solo fu esercitata, e si esercitata, da Uomini Dottissimi, e nelle Case di Nobilissimi Personaggi, come sono i Fuggeri in Germania, gli Aquivivi in Napoli; de' Gambara in Brescia, o sia in Prato Alboino, de' Giustiniani e Bragadini in Venezia; ma anche ne' Monisteri de' più osservanti Monaci e Religiosi Claustri; comò de' Monaci Cassinensi di San Gallo, e di Mantova, de' Certosini della Scala di Dio, dei Domenicani in Napoli, degli Eremiti Camaldolesi di Ana nel Padovano (mentre successe al trascrivere che facevano i Monaci i libri, in vece del lavorar la terra; fecondando così le bianche, per se stesse sterili, carte;) e in altre Case Religiose; come de' Gesuiti, e Filippini in Roma; ne' Seminari di Padova; e di Verona; e finalmente in quelle di Sacerdoti particolari come ci son varj esempj, oltre di questo libro ».*

95. Petri Quinquerani, Bellojocani, Episcopi Senecensis
Primariarelatusium, de Laudibus Provinciæ Li-

bri III. et Centum de Annibale Exametri. Lugd.
1565. Fol.

PERQUAM RARUS.

96. Quintilianus. Ven. ap. Lazarum Soardum, 1513, 12.

Edit. inventu difficillima.

97. Bernardinus Realinus, e Soc. Jes. in Nuptias Pelei
et Thetidos Catulli, et in aliquot aliorum Scrip-
torum loca. Bononiæ, 1551. 4.^o

LIBER RARISSIMUS.

98. Jo. Francisci Ripensis Carmina. Accessere Sebastiani
Gryphii Tumulus a variis poetis celebratus; alia-
que diversorum Opuscula. Lugd. ap. Gryph. hæ-
redēs. 1561. 16.

LIBELLUS RARISS.

99. Antonius Rusca, oblatas S. Caroli, de Inferno, e-
statu Dæmonum. Mediolani, 1621. 4.^o

» *Multi viri doctissimi, et eruditissimi Congrega-
tionem Oblatorum S. Caroli, Libris editis, illustrarunt,
inter quos eminet Josephus Vicecomes. cujus scripta
inventas sunt difficillima; et inventas non vulgaris pretii.*»

100. Jacobi Sadoleti, Cardinalis in Epistolam D. Pauli
ad Romanos. Lugd. ap. Seb. Gryph. 1535. Fol.

RARISS.

101. — Edit. Secunda. Ib. 1536. Fol.

RARISS.

102. Jacobi Sannazarii, (etc. Carmina) Neapoli, 1626.
Fol.

EDIT. RARISS. (see antea.)

*

180 VOLPI, OR COMINO, PRESS.

103. Senecæ Naturales Quæstiones cum notis Matthæi Fortunati. Ven. ap. Ald. 1522, 4.º

Ex RARIORIBUS Aldinis Libris.

104. Senecæ Philosophi Opera a M. Antonio Mureto illustrata. Romæ, 1685. Fol.

EDIT. RARA.

105. Silius Italicus. Lugd. 1514. 8.º

EDIT. RARA.

106. Sophocles. Græce. Paris, ap. Sim. Colinæum, 1628. 8.º

RARISS.

107. Sperone Sperone Dialoghi. ap. Ald. 1543, 8.º

EDIT. RAR.

108. Stroziorum Carmina. Ven. ap. Ald. 1513, 8.º

PULCHERR. et RARISS.

109. Symmachus cum Notis, et X Libris Miscellaneorum Francisci Jureti. Parisiis, 1604. 4.º

RARISS.

110. Bernardo Tasso, l'Amadigi. Ven. ap. Gabr. Giolito. 1560. 4.º

PERQUAM RARA.

111. — delle Rime Lib. V. Ven. 1560. Giolito. 12.

LIB. RAR. et non parv. pret.

112. Antonio Tebaldeo da Ferrara Opere. senz' altre not.

LIB. RAR.

113. Terentianus Maurus a Nicolao Brissæo castig. et illustr. Paris, ap. Sim. Colinæum 1531. 4.º

LIB. INVENTU DIFF.

114. Terentius. Ven. ap. Ald. 1521, 8.º

RARISS.

115. — Ex rec. et cum not. Gabrielis Faërne. Flor. ap. Juntas 1565, 8.º

ED. RARISS.

116. Claudio Tolomei, Versi e Regole della nuova Poesia Toscana. Roma, pel Blado, 1539. 4.º

LIB. RAR.

117. Tridentinum Concilium a Matthæo Devano in Græcam linguam conversum. 1573. 8.º

RARISS.

118. Gio. Giorgio Trissino, Epistola, etc. Roma, per Ludovico degli Arrighi, Vicentino, e Lantizio Perugino. 1524. 4.º

PERQUAM RAR.

119. Jo. Pierii Valeriani, De Litteratorum Infelicitate, et de Rebus Bellunensibus. Ven. 1620. 8.º

Liber ob EXIMIAM RARITATEM paucis ab hinc annis, in Germania recusus in 12.

120. Valerius Flaccus. Flor. ap. Juntam. 1503. 8.º

ED. RARA.

121. — Cum Com. Jo. Baptistæ Pii. Bonon. 1517. Fol.

ED. RARISS.

122. — Cum Comm. Ægidii Maserii. Paris ap. Ascensum, 1519. Fol.

RAR.

182 VOLPI, OR COMINO, PRES.

123. Venaticae Rei Auctores Latini Antiqui. Ven. ap.
Ald. 1534. 8.º

Ed. prima RARISS.

124. Veterinariae Artis Auctores Graeci, Joanne Ruellio
interprete. Paris ap. Sim. Colinaeum 1530. Fol.

RARISS.

125. — Gracae, primum in luce editi. Basileae, ap.
Jos. Valderum, 1537. 4.º

EXIMIAE RARITATIS.

126. Marci Hieronymi Vidae, Christiados Libri VI. pri-
mum Editi. Cremonae, in Aedibus D. Margaritae,
Ludovico Britannico impressore 1535, mense octo-
bri, 4.º

Nitid. et venustiss.

127. Arnoldus Vinnius, in Institutiones Justiniani Amstel.
ap. Elzevir 1659. 4.º

ED. PERQUAM RARA.

128. Virgilius a P. Manutio, et G. Fabricio illustratus,
Antw, ap. Christ. Plant. 1572.

ED. RARISS.

129. — Ex castig. Dan. Heinsii. Lug. Bat. ap. Elze-
vir 1636. 12.

Miri nitoris et RARISS. ED.

130 Vitruvius, cum notis Doct. Virorum, ex rec. Joan-
nes de Laet. Amstel. ap. Elzevir, 1649. Fol.

Nitidiss. et RARISS.

131 Jo. Christomoi Zanchii Dissertatio de Origine Oro-
biorum, sive Conomanorum, Ven. 1531 8.º

LIBELL. RARISS.

132. M. Lodovico Ariosto, l'Orlando Furioso. Ven. ap. Ald. .545. 4.^o

ED. RARISS.

133. Joannis Passeratii Commentarii in Catullum, Tibullum, et Propertium. Parisiis 1608. Fol.

Lib. opt. et RAR.

134. B. Angelae de Fulgineo Vita et opuscula a Paulo Rhusello D. Angelicæ Abbatissæ Divæ Lucicæ Venetiarum dicata; cum qua Græce, (quod mirum) aliquando loquitur, sine ulla notatione, 8.^o

LIBELL. RARISS.

136. Bonifacii VIII. Vita, et Defensio per Joannem Rubicum. Romae, 1651, 4.^o

LIB. RAR.

136. Caesar. Lugd. Bat. ap. Elzevir. 1635. 12.

ED. RARISS.

137. Petrus Canisius, de Verbi Dei Corruptelis adversus Centuriatores Magdeburgicos. 2 vol. Ingoldstadii 1583, Fol.

Opus insigne, et RARISS.

138. Carafa, Istruzione Cristiana de' Principi colle Vite de' Santi Regnanti. 1687. 8.^o

LIB. RAR.

139. Di S. Carlo la Vita scritta dal Giussani. Roma, 1610. 4.^o

EXIM. RARITAT.

140. Catonis Libri V. Moralis Philosophiae cum Scholiis Lucretiae Lucensis, et Andreae Lancianensis. Lugd. 1548, 8.^o

LIB. RARISS.

141. Cicero de Officiis a diversis illustratus. Tusculani, 1523, 4.^o

Ed. curiosa et RARA.

142. Jodocus Clichtovaeus, de Doctrina Moriendi. Parisiis. 1538. 16.

LIB. RARISS.

143. Concilia Generalia Ecclesiae Catholicae Pauli V. Pont. Max. auctoritate edita G. et L. Pleraque Graece nunc primum prodeunt; omnia autem ex antiquis Exemplaribus tum Graecis, tum Latinis diligenter recognita. 4 vol. Romae, ex Typographia Rev. Camerae Apostolicae, sumptibus Octavii Ingrillani 1628. Fol.

Ed. nobilis, et RARISS.

144. Augustini Dathi Opera Omnia. Ven. 1511. Fol.

BARISI.

145. GULIELMI DURANDI Rationale Divinorum Officiorum, Ven. per Georgium Walch Alemanum, probatissimum Librariae Artis exactorem, 1482. Fol.
146. STEPHANUS DURANTUS, de Ritibus Ecclesiae, Romae, 1591. Fol.

« *Libri eruditissimi EDITIO ORIGINALIS, quae et jam excusa fuit ibid eodem anno in octava forma, satis eleganter.* »

« *Alcuni confondono questi due Autori; ma il primo, cioè Guglielmo Durando, è assai più antico, e l'opera sua è pia e dotia, ma di stile barbaro, e fu stampata la prima volta in foglio reale in Magonza dagli Inventori della Stampa nel 1459. Un nobilissimo Esemplare di tale Edizione rarissima impresso in pergamena è posseduto dal Signor Giuseppe Smith, Inglese.*

L'altro poi è Stefano Durante, che, oltre alla pietà e alla dottrina, aggiugne all'opera sua l'eleganza, e l'erudizione. »

147. *Economia Cristiana*, del P. Stefano Menochio, della comp. di Gesu. Ven. 1656. 4.^o

In this Book is recorded the most absurd story of MARGARET DAUGHTER OF FLORENCE COUNT OF HOLLAND, who is stated to have had three hundred and sixty children at a birth, half males, and half females, as a judgment for having refused alms, accompanied by reproaches, to a beggar having in her arms twin children. This story is gravely related by L. Guicciardini in his Description of the Netherlands; by L. Vives; by Erasmus; by Heylin in his Cosmography; and others.

Her EPITAPH is said to have existed at the Hague, in the following words:

« *MARGARITÆ,*

« *Illustriss. Domini Florentii Comitissæ Hollandiæ Filiæ, cujus mater fuit Mathildis filia Henrici Ducis Brabantici; Fratrem quoque habuit Gulielmum Alemanniæ Regem.*

Hæc præfata Domina Margarita anno Salutis millesimo Ducentesimo sexagesimo sexto, Ætatis suæ anno quadagesimo secundo, ipsa die Parasceves Hora nona ante meridiem peperit infantes vivos promiscui sexus numero trecentos sexaginta quinque; qui postquam per venerabilem Episcopum Dominum Guidonem Suffraganeum, præsentibus nonnullis proceribus et magnatibus, in pelvi quadam Baptismi Sacramentum percipissent, et masculis Ioannes, Femellis vero nomen Elisabeth impositum fuisset, ipsorum omnium simul cum matre Animæ ad Deum, Æternaliter victuræ, redie-

runt ; corpora autem sub hoc saxo requiescunt. »

148. Petri Fabri Semestria Lugd. 1598. 4.°

PARUM OBVIUS.

149. S. Francisci vita per D. Bonaventuram ab Henr. Sedulio notis illustrata. Antuerpiae ; ex Plantiniana. 1597. 8.°

Minime obvia.

150. Baptistae Fulgosi , de Dictis Factisque memorabilibus collectanea , a Camillo Gilino Latina facta. Mediolani, 1509. Fol.

Editio prima , RARISS.

151. Caelestini Guicciardini Mercurius campanus. Neapoli, 1667 , 12.°

BARISS.

152. Index Librorum Prohibitorum cum Declarationibus pro Venetis. Ven. 1596. 8.°

RARISS.

153. S. Ioannis a Cruce Opera in lat. conversa , et illustr. a P. Andrea a Jesu. Coloniae, 1639. 4.°

RARUS.

154. Iona de Cultu S. Imaginum. Antuerpiae , ap. Christ. Plant. 1565 , 16.°

LIBELL. RARISS.

155. Isychins in Leviticum. Parisiis 1581. 8.°

RAR.

156. Lauretana Historia Tursellini. Romae , 1597. 4.°

Edit. Orig. RARISS.

157. Thomæ Leonici Opera. Parisiis ap. Sim. Colinaeum 1530. Fol.

RARISS.

158. Lettere di Diversi Principi, e d'altri Signori, che contengono negozi e complimenti in molte gravi e importantissime occorrenze, raccolte dal Signor Paoloemilio Marcobruni. Venezia, appresso Paolo Dusinelli, 1595. 4.^o

RARISS.

159. De libris Malis tollendis Putherbeus. Parisiis, 1549, 8.^o

RARISS.

160. Martini Lipenii Bibliotheca Universalis 6 vol. Francofurti, 1679. Fol.

Non omnino obvius.

161. Diogini Longino Retore, dell' Altezza del Dire, tradotto dal Greco da D. Niccolò Pinelli Fiorentino Dottor di Legge, e Primo Lettore nell'Accademia de' Nob. Ven. in Padova. -- Padova per Giulio Crivellari. 1639. 4.^o

Traduzione RARISS.

162. Macer, (*Pseudo*) de Herbis, etc. ex rec. et cum notis Iani Cornarii. Francof. 1540. 8.^o

RAR.

163. La Madre Addolorata, Poema del Gatti, diviso in XXXIII. Lamenti, con altrettante figure in rame, Bologna, 1626, 4.^o

RARO.

164. Cataldo Antonio Mannarino, Glorie di Guerrieri e di Amanti succedute in Taranto, Poema Eroico. Napoli 1596, 4.^o cum figg. in ram.

RARO.

165. *Martialis Expurgatus* ab Andrea Frusio e soc.
Jesu. Romae, in *Ædibus Ejusd. Societatis*. 1558, 8.^o

RARISS.

166. *Hebraeus Medicus* a David de Pomis defensus.
(*cum Epistola Aldi junioris ad Auctorem in
Operis commendationem.*) Ven. 1583. 4.^o

RARISS.

167. *Ovidii Fasti* a Constantio et Marso illustrati. Tusculani, 1527. 4.^o

ED RARA.

168. Car. Gabriello Paleotti, Primo Arcivescovo di Bologna, Discorso intorno alle Immagini Sacre e Profane, diviso in cinque libri, (*de' quali due soli si trovano stampati*,) dove si scuoprono vari abusi loro, e si dichiara il vero modo che Cristianamente si dovria osservare nel porle nelle Chiese, nelle case, e in ogni altro luogo. Raccolto e posto insieme ad utile delle anime per commissione di Monsignor, Illustriss. e Reverendiss. Card. Paleotti. Bologna per Alessandro Benacci. 1582. 4.^o

EXIMIE RARITATIS.

*The Latin Translation, printed at Ingolstadt, 1594, 4.^o
is also rare.*

169. Onuphrii Panvinii, *Fasti et Triumpho Romanorum*. Ven. ap. Valgris. 1557. Fol.

Inventu perdifficilis.

170. Alessio Piemontese, i Segreti. Lione per Teobaldo Pagano, 1558. 16.^o

ED. RARA.

171. Vincentii Pinelli Vinelli Vita per Gualdum. Augustæ Vindellicorum, ad insigne Pinûs, 1607.

« LIBRO RARO, e che merita d'esser letto
da' Bibliotecari ».

172. Plantinianæ Typographiæ librorum Catalogus Antverpiæ, 1615, 8.º

» *La Stamperia di CRISTOFORO PLANTINO fu una delle più celebri d'Europa, e delle più benemerite della Sacra Liturgia, e Letteraria Repubblica. Era abbonante di cento sorte d'eleganti caratteri di diverse lingue, non v'era in Anversa cosa che più d'siderassero di vedere i forestieri eruditi, di essa. Un nobile Palazzo con iscrizione che a lettere cubitali dicea *ÆDES PLANTINIANÆ*, la indicava loro. Ma essa pure, come sogliono tutte le cose umane, andò col tempo degenerando in varie maniere; essendosene per altro conservato il nome fino a' giorni nostri; e benchè s'usino in essa e carta più candida, ornamenti forse più vaghi, e rosso più vivo ne' libri liturgici, ad ogni modo si manca notabilmente alle volte nella correzione.* » — ec

173. De' Poeti Provenzali Vite, scritte in Francese da Giovanni di Nostra Dama, e trad. in Ital. da Gio. Giudici. Lione, 1575. 8.º

LIBRO RARO.

174. Bartholomæi Riccii, de Imitatione, Parisiis, ea Biblioth. Aldina. 1557. 16.º

RARISS.

175. Sallustius - tradotto dall' Ortica. Ven. 1518, 4.º

ED. RAR.

190 VOLPI , OR COMINO , PRESS.

176. Gavinus Sambiguccius , in Hermathegam Bocchianam. Bonon. ap. Antonium Manutium Aldj filium. 1557. 4.^o cum figg.

LIB. RAR.

177. Joannis Genesisii Sepulveda Opera Omnia. Colon. 1602. 4.^o

LIB. RARISS.

178. Di S. Simonetto Martire di Trento , ucciso dagli Ebrei , Memorie notabili. Venezia , 1617 , 8.^o

RARISS.

179. Synodorum Constitutiones Metropolitana Ecclesie Gnesnensis , Provincialium , tam vetustorum , quam recentiorum , usque ad Annum Domini M.D.LXXVIII. studio et opera Stanislai Kamkowski Episcopi Wladislaviensis et Pomeranie collectæ , et ad præscriptum S. Concilii Tridentini , et S. Sedis Apostolicæ , correctæ , et in unum volumen redactæ. Cracoviæ . Andreas Petricovius impressit , 1579. 4.^o

RARISS.

180. Textoris Officina a variis illustrata. Basileæ , 1592 , 4.^o

ED. PERQUAM RARA.

181. Theodoretus in Ezechielem et Danielelem. Romae , ap. P. Manutium. 1563. Fol.

RAR.

182. Marci Vigeri , Cardinalis , Decacherdum Christianum , Fani , 1507. Fol.

ED. RARISS.

183. Vita di S. Carlo , del Giussani , Roma , 1610. 4.^o

RARISS.

164. Vita, e Opere di S. Gertrude. Ven. pel Giolito,
1585, 4.^o

« Il Giolito superò tutti nella bellezza de' caratteri gli stampatori de' suoi tempi, ma, credo, ancor nella scorrezion de' suoi libri. Ciò è simile ad una bella e ben'ornata donna, ma tutta sfregiata, e intrisa di loto, o d'altre brutture. »

185. Vita di S. Grata, Protteettrice di Bergamo, scritta dalla Contessa Gromelle. Vienna d'Austria, 1596, 8.^o

RARA.

In a Note at the end of his Catalogue Gaetano records the following Sepulchral Inscription written by him on his Uncle Antonio Zeno.

HIS ANTONIUS ILLE ZENUS OSSA
MANDAVIT SUA SEDIBUS LOCARI,
DUM TUBÆ SONUS EXCITET JACENTEM:
ILLE ANTONIUS, ILLE QUI TOT ANNOS
IN DIVI FUIT ÆDE CANTIANII
RECTOR SEDULUS, ELEGANS, DISERTUS;
QUEM, SERA DOMITUM LICET SENECTA,
LUXERUNT LACRIMÆ OMNIUM BONORUM,
HUC CLEMENTIA NUMINIS SUPREMI,
ET MAGNÆ FAVOR ADNUAT PARENTIS
QUAM SANCTE COLUIT, COLIQUE JUSSIT,
HAC MIGRARE SOLO DOMUM AD BEATAM.

AVUNCULO OPTIMO · VULPI FRATRES
EX TEST · PP ·
OB · A · C · MDCCXXIX
ÆT · S · LXXIX ·
MUNERIS XLVII ·

The number of Works and Editions, which issued from the COMINO PRESS, was between 140, and 150. —

At the end of this LIBRERIA are,

VARIE avvertenze utili, e necessarie agli amatori de' buoni libri, disposte per via d' alfabeto. From this I extract the following.

STAMPATORI CELEBRI.

« Gli Amatori de' buoni libri debbono conoscerli *tamquam ungues digitosque suos*. Il chiarissimo Gio. Alberto Fabricio in fine del Tom I. della sua Biblioteca Latina ne tesse un lungo Catalogo; ma siccome molti di quelli in Italia son poco noti, così io, traendoli per lo più da esso, ne registrerò qui i più da noi conosciuti, per i loro cognomi posti per via d'Alfabeto, pronunziandone alcuni nel numero pluraie, perchè varj discendenti dal primo, seguirono ad illustrare l'arte Tipografica; lasciando per altro di annoverare gli antichissimi, benemeriti essi pure per avere copiati immediatamente i Codici Mss. Sono adunque per lo più: Ascensio, Asolano, Basa, Bellerio, Blaew, Bombergio, Cesio, Cholino, Chovet, Colinéo, Commelino, Cramoisy, Cratandro, Crispino, Doletto, ab Egmond, Elzevirj, Episcopio, Frellonio, Frisio, Fritsch, Frobenj, Froscovero, Gimnico, Gioliti, Giunti, Goltzio, Griffj, Hackj, Hervagio, Jansonj, Isingrino, Juvene, Maire, Manuzj, Memmio, Milangio, Morelli, Moreti, Nivellio, Nuzio, Oporino, Patissouj, Perna, Petri, ad insigne *Pinus*, cioè *Anonymus Augustæ Vindelicorum*, Plantino, Quentelio, Rafelengio, Riehio, Rovillio, Seldoniano Teatro in Oxfort, Stefani, Tiletano, Torrentino, Tournesj, Turnebo, Vascosano, de Vogel, Wechei, e Wecheliani Eredi, Wetstenj,

Winter. Ce ne sono varj anche a' giorni nostri in Italia che meriterebbero d'essere nominati con lode; come in Bergamo, Bologna, Brescia, Firenze, Lucca, Napoli, Padova, Roma, Torino, Venezia, Verona ec. specialmente per certe celebri Opere da essi accuratamente pubblicate; ma ciò più opportunamente faranno i nostri posteri.»

TIPOGRAFICA ARTE.

« L'invenzione di essa accaduta circa gli anni di Cristo 1450, o poco dopo, in Magonza, com'è la più comune opinione, fu veramente cosa affatto mirabile. Nondimeno *adhuc sub iudice lis est*, se maggiori utilità, o danni siansi da essa agli uomini cagionati. Daremo giù una scorsa ad alcune di quelle, e di questi. Primieramente conserva, colla facile moltiplicazione degli Esemplari, l'Opere de' buoni Autori in maniera, che non ci è più pericolo che si perdano, come infinite se ne son perdute a cagione de' pochissimi MSS. che di esse si fecero e farsi poteano, e per la spesa, e pel lungo tempo che in essi si ricercava. Si provvede a' poveri studenti col somministrar loro a discreto prezzo i necessarij Libri: a' benestanti si facilita lo studio colle belle unioni che si son fatte, e si fanno, delle varie versioni della Scrittura, colle Poliglotte, colle Raccolte de' Concilj, de' Padri, de' Critici sacri, delle Leggi, de' Medici, degli Storici, de' Poeti, e simili: si hanno gli Autori Greci colle lor buone traduzioni Latine a canto; i Latini colle Italiane, e d'altre lingue ancora: ajuta la Chiesa co' Libri liturgici incessantemente impressi colla tanto utile, e comoda distinzione del rosso inchiostro

e del nero : promuove la devozione de' Fedeli con ottimi Libri ascetici ; la divulgazione de' dogmi necessarj , e la promulgazion del Vangelo , co' Catechismi : ajuta le arti colle istruzioni ; acuisce in somma gl' intelletti con tutte le scienze ; e procura di perfezionare la memoria colle storie , cronologie ec. e la volontà co' Libri insinuanti i buoni costumi. E ciò quanto al Sacro e al Morale. Quanto poi al Politico e all'Economico : illustra le Città , e le intere Provincie dove accuratamente viene esercitata : ajuta gli Autori a pubblicar l'opere , rendendoli presto celebri dappertutto : riempie in pochi anni le Librerie pubbliche , e private di ottimi Libri : sparge con somma facilità le nuove in qualunque genere per tutte le parti del Mondo : arricchisce gli Stampatori , e i Libraj , i padroni delle Cartiere , e i venditori delle carte , facendo così utilmente impiegare una infinita quantità di stracci che anderebbero a male : impiega e provvede gli Scrittori , o copiatori , i correttori delle stampe , i Bibliotecarj , gl'intagliatori , e i fonditori , o gittatori , de' caratteri , e bronzi , i disegnatori , o pittori , gl'intagliatori nel rame , e nel legno , e gl'impressori nel primo , i componitori , i torcolieri , ed altri operaj nelle Stamperie , librerie , e cartiere ; impiega spesso i falegnami , i fabbri , i tornitori , i tagliapietra , i manipolatori dell' inchiostro , i battiloro , i legatori de' libri.

Promuove lo spaccio del piombo , dello stagno , dell'antimonio , della marchesetta , del bronzo , dell'acciajo , del ferro , del rame (non però dell'argento , come troppo semplici hanno scritto , e creduto) , dell'oro battuto , del bosso , delle pelli , della lana , delle setole , delle spugne , de' panni , de' zendadi , delle pergamene , del negro summo , del cinabro , e di varj al-

tri colori , della vernice , dell' olio di lino , e di oliva , delle legna , della cenere , e che so io ? Di modo che pare che , siccome Dio creò l' uomo dopo d' aver l' altre cose create , affinchè subito come , dopo di lui , di tutt' esse Signore , lo assistessero , il servissero , e l' ajutassero ; così abbia tardato tanto a far comparire al Mondo questa quasi di tutte l' altre Regina , nobilissima Arte , affinchè dalla maggior parte di esse , già stabilite , e perfezionate , fosse assistita , ajutata , e servita ne' suoi bisogni . Ora io accennerò alcuni de' danni che pajono apportati agli uomini dall' Arte Tipografica ; o , dirò meglio , da chi ingratamente l' abusa ; in quella guisa appunto che i funesti incendj debbonsi piuttosto attribuire agl' inconsiderati custodi del fuoco , che ad esso , donatoci dal suo Facitore per ajuto , consolazione , e ristoro . Per mezzo di lei adunque viene introdotta l' empietà , e l' eresia , cagione de' Libri quà e là divulgati che le contengono e insegnano : insinuata la disonestà , e gli amori profani per via di molti altri , osceni e lubrici , in verso ed in prosa : fomentata la vanità , la curiosità , e l' oziosità co' Romanzi , colle Novelle , Storie ideali , e galanti : introdotto il Pirronismo , o sia incertezza di tutte le cose , per le troppo varie intorno ad esse : nutrita l' infingardaggine , col porgere troppi ajuti negli studj , senza lasciar luogo agl' ingegni di esercitarsi nell' inventare : cagionata la perdita d' interi patrimonj , collo stamparsi Libri inutili , e di grande spesa , che ingombrano le botteghe ed i magazzini del tutto inutilmente , per colpa alle volte di capricciosi uomini che li suggeriscono come ottimi a poveri ed ignoranti Stampatori ; che avrebber bisogno del bello e raro miracolo che pura carta e bianca li facesse ritornare , da impiegarsi in Libri migliori : arrecata confu-

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sione alle umane menti per l'eccessiva molteplicità de' Libri, non sapendosi omai a quali più appigliarsi: vengono oppressi i non molti buoni Libri (in paragone) da infinità cattivi ed inutili: e resa strenata l'adulazione colle poetiche continue Composizioni, e indeficienti Raccolte per ogni leggier motivo, ec. ec. Ma tutte queste cose, che pajono veramente dannose, vengono compensate, a parer mio, a dismisura dalle utilità di sopra accennate; tanto più che quelle sono pubbliche, e da tutti approvate: e le più perniciose fra queste si fanno furtivamente, e perciò più di rado, vegliando molti occhi per impedirle; e tutte, per lo più, l'altre vengono da' buoni e giudiziosi biasimate, e bersagliate. Tanto poi è vero che una tale invenzione fu buona, che subito si vide partecipar della qualità del Bene, di cui si dice essere *diffusivum sui*, essendosi in pochissimo tempo propagata in tutta l'Europa, avendo posto il piede anche nella stessa Costantinopoli, dove, quantunque i Turchi non l'usino, seguendo a scrivere i loro Libri, pure ivi si sono stampati de' Libri Ebraici, da veduti. Nell'Armenia non si stampa, ma certi pii e dotti Monaci Armeni venuti in Venezia, a' quali è stata assegnata per abitazione l'Isoletta di S. Lazzaro, fanno colà stampare molti buoni Libri nel loro idioma con gran pulitezza, e diligenza, e squisitamente legati li mandano in Armenia, dove sono ricevuti come tesori, per la bellezza, novità ed utilità di essi. Fra gli altri io vidi una Sacra Scrittura in quarto, tanto ben' impressa ed ornata con fregi, finali, iniziali, e figure, che mi fece maravigliare. Ultimamente passo altresì nell'America, cioè nel Messico, possedendo ancor noi un Libro ivi stampato; per rarità, registrato nella II. Appendice della nostra Libreria. L'artificio di stampare che

si trova nella Cina, assai più antico del nostro, e da esso differentissimo. S' intagliano le lettere Cinesi in lunghe tavolette cogl' interstizj fra le molte pagine in esse incise: poscia con certo loro particolare inchiostro s' imprime o colle mani, o con qualche a ciò adattato strumento, su' certe carte, o tele cartate, sottilissime, che pajon di seta, e di bambagia tessute, della lunghezza delle tavolette; le quali si piegano a suoli, a guisa delle pezze de' panni, o d'altri drappi: e, perchè non hanno mai appresa l'industria di stampare al rovescio, piegando i fogli, restano gl' interiori delle carte (che non si tagliano, ma si lascian doppie) affatto vuoti di lettere, e bianchi. Nella Classense Libreria Ravenna io vidi certe Vite de' Santi scritte o dal Rebadeneira, o dal Villiegas tradotte in Cinese, e nella Cina stampate, come cosa rara. Bisogna che i Cinesi tengano in gran riputazione i loro libri, mentre pochissimi ne capitano in Europa; laddove tante altre loro merci vi si veggono, come e. g. chicchere per bere il Caffè ec. Di quelle tavolette hanno una quantità prodigiosa, mentre in esse sono intagliati moltissimi Libri; gli occorrenti esemplari de' quali impressi che abbiano, le ripongono in magazzini una sovra l'altra, a guisa delle tavole de' nostri fornaj; per adoprarle opportunamente altre volte, finito che abbiano d'esitare le copie de' Libri con esse già stampate. E in ciò pajon più scaltri di noi, che arrischiamo spesa tanto grande in carta, e in lavoratori sì nelle stampe, come nelle ristampe de' Libri, benchè l'ingombro e l'imbarazzo sia quasi lo stesso; appresso di noi, de' colli: appresso di di loro, delle tavole. Se una tal'Arte sia stata introdotta nell'Africa, a me non è noto, e molto ne dubito. Da tutte le condizioni di persone è stata ben ac-

colta ; del che vedi qui a carte 169. e seg. e 300. 515. Chi la esercita , o assiste con gran diligenza , benchè non divenga per lo più molto ricco , (avverandosi anche in ciò il proverbio tritissimo , che *presto , e bene non si conviene* , e il *festina lente* , del celebre Aldo Manuzio) ad ogni modo acquista appresso gl'intendenti un nome immortale , che , al dire della scrittura , è migliore di molte ricchezze , *melius est nomen bonum , quam divitiarum multarum* ; e a costui si possono adattare alcuni altri detti di essa , benchè espressi ad altro proposito : *Diligens typographus in benedictione erit : ab auditione mala* (a cui sono del continuo soggetti i negligenti) *non timebit : et melius est modicum illi , super divitias negligentium multas*.

ART. XIII. HISTORIES OF FLORENCE BY LEONARDO
ARETINO , AND POGGIO BRACCIOLINI .

1. *Historia del Popolo Fiorentino composta da Messer Lionardo Aretino in Latino. Firenze, 1492. Fol.*

COLOPHON.

» *Fine del duo decimo et ultimo libro della historia del Popolo Fiorentino , composta da Messer Lionardo Aretino in latino. Et tradotta in lingua toscana di Donato Acciaiuoli a. di. xxvii d'agosto mccccclxxxiii.*

Impresso in Firenze per Bartholomeo p. Fiorentino : Nell'anno del mccccclxxxvii. A. di, v di Giugno.

LAUS IMMORTALI DEO.



2. *Historia Fiorentina di Messer Poggio tradotta di lingua Latina in lingua Toscana da Jacopo suo figliuolo. Firenze 1492. Fol.*

COLOPHON.

» *Finito octavo et ultimo Libro della historia Fiorentina di Messer Poggio tradotta di lingua Latina in lingua Toscana da Jacopo suo figliuolo. Impresso in Firenze per Bartholomeo p. fiorentino M.cccclxxxii. a. di. iiii di Septembre.*

LAUS DEO.

Each of these is a THIRD EDITION. The first Ed. of ARETINO's History was printed at Venice 1473, Fol.—The second, also at Venice 1476, Fol. The first of POGGIO was likewise printed at Venice, 1476. Fol. and the second at the same place, and same year (*).

(*) The first Edition of *Istorie Fiorentine di NICCOLÒ MACCHIAVELLO* was printed at Venice 1527. 8.^o

The first Edition of *Istoria di GIOVANNI VILLANI* was printed at Florence by the Juntas 1587. 4.^o

The first Edition of the first nine Books of *Istoria di MATTEO VILLANI*, which continues that of his brother John, was also printed at Florence by the Juntas 1562, 4.^o and the Three last Books of the same Author's *Istoria*, with the *Additions of his son Filippo*, were printed at Venice by the Juntas 1562, 4.^o

The first Edition of *Istorie Fiorentine di SCIPIONE AMMIRATO, Parte Prima*, was printed at Florence by the Juntas 1600, Fol.—And *Parte Seconda* was first printed at Florence by Massi 1641. Fol.

NICCOLÒ MACCHIAVELLI was born at Florence in 1469; and died 1527, aged 56, poor as he had lived. Few names make a greater figure in the Biography of Literature than Machiavel. Among late writers Pignotti has given a critical but magnificent elogium

LEONARDO ARETINO was born at Arezzo about 1470. The name of his family was BRUNI: and he was the son of Petrarch's friend. He studied the Law four years in Florence; and afterwards applied to the Greek language under Emmanuele Crisolora. His friend Poggio obtained him the situation of Secretary of Briefs to P. Innocent VII. which function he executed with much reputation under this Pontif, and his three successors, Gregory XII. Alexander V. and John XXIII. When Pope John was deposed, he fled to Florence, and de-

of him in his *Storia della Toscana*, vol. 10. and *Mad. De Stael* has discussed his political principles in her *Considerations sur la Revolution Française*.

GIOVANNI VILLANI, a Florentine, formed the plan of his *History* when attending a Jubilee at Rome, in 1300, and died of the Pestilence (so pathetically described by Boccaccio in his introduction to the *Decameron*,) in 1345. His work is esteemed for the purity, and elegance of the style, as well as for the matter.

His brother MATTHEW also died of another pestilence in 1363. FILIPPO son of Matthew, died 1404. was a Professor at the University of Florence; and read lectures of Exposition on Dante. His *Vite degli Illustri Uomini Fiorentini* remained in MS, till published by Conte MAZZUCHELLI, at Venice 1747. His descendants survived, till 1616.

SCIPIONE AMMIRATO was born at Lecce, in the principality of Otranto, in the Kingdom of Naples; and was called to Florence by the Grand Duke, the Protector of all the Arts. This Prince employed him to write the *History of Florence*; for which he recompensed him with a Canonry in his Cathedral. He died in 1600.

The first Edition of *Le Storie della Città di Firenze* di JACOBO NARDI was published 1582. *Lione per l'Anselin*, 4.^o — posthumous. He was born at Florence, 1476; and died about 1555. He was Ambassador to Venice in 1527; but joined the Party opposed to the Medici; and was exiled. See a critical character of him in *Pignotti*, *Storia della Toscana* X. 139. (*Ed. Pisa*, 1815, 12.)

voted himself to Letters, and composition. But found time to be employed in diverse embassies by the Republic. He died at Florence in 1444, æt. 74. He is to be considered as one of the greatest geniuses of his age; and one of those, who did most for the revival of literature. An Historian, an Orator, and a miscellaneous Writer, he succeeded in all; but excelled almost all his contemporaries in History.

Erasmus says, that all his works are written with neatness, and facility; but that he is sometimes too Ciceronian; and that he wants nerve; and that his Latin is not always pure.

The Abate *Lorenzo Mehus* printed his LETTERS at Florence in 1741, in 2 vols. 8.^o

He has a noble Monument in the Cathedral at Florence.

POGGIO BRACCIOLINI was born at Terra Nova in the Province of Arezzo 1380; and was therefore ten years younger than Leonardo Aretino. *Poggio* was not his family name: he was son of *Guccio Bracciolini*. He was one of the finest spirits, and of the most learned men, of the XV.th Century. He came to Florence in 1396; and studied the Latin under Giovanni di Ravenna; and the Greek under Emmanuele Crisolora. He was promoted at Rome to the place of Writer of the Apostolic Letters; which office he discharged from the time of Pope Boniface IX, to that of Alexander V. He was afterwards Secretary of the Popes John XXIII, Martin V. Eugen. IV. Nicolas IV, and Calisto III. He was the discoverer of the Works of Quintilian in an old Tower of the Monastery of S.^t Gallo, at Costanza. He afterwards made other discoveries; and went to England to continue his researches.

He returned to Rome, to the discharge of his office of Secretary; and after forty years service retired to Florence, where he was married in 1435. He built himself a villa near that city, where he passed the rest of his days in a delightful repose; and there ended them on 13 Oct. 1459, aged 79.

He had a satirical temper; and was fond of exercising it against his enemies.

The impiety of his sentiments; the licentiousness of his manners; the malignity of his censures, made him many enemies.

The partiality of his History gave occasion to the following Epigram of *Sannazarius*.

Dum patriam laudat, damnat dum Poggius hostem,
Nec malus est civis; nec bonus historicus.

His *Facetiæ* gave occasion to most of those numerous things of the same sort, which have inundated the public.

See *Zeno* -- *Diss. Voss. II. 149* -- and *Shepherd's Life of Poggio*.

ART. XIV. PROSE, AND POETICAL WORKS OF PONTANUS.

1. *Ioannis Ioviani Pontani Opera Omnia soluta oratione composita in sex partes divisa.*

Nomina librorum quæ in hisce sex partibus continentur a tergo hujus paginæ notata inveniuntur.

LIBRI PRIMÆ PARTIS.

De Fortitudine.

Libri II.

Liber de Principe.

Liber de liberalitate.

Liber de Beneficentia.

Liber de Magnificentia.

Liber de Splendore.

Liber de Conviventia.

De Obedientia.

Libri V.

De Magnanimitate.

Libri II.

LIBRI SECUNDÆ PARTIS.

De Prudentia.

Libri V.

De Fortuna.

Libri III.

Liber de Immanitate.

LIBRI TERTIÆ PARTIS.

Caron Dialogus.

Antonius Dialogus.

Actius Dialogus.

Asinus Dialogus.

LIBRI QUARTÆ PARTIS.

De Sermone.

Libri VI.

De Aspiratione.

Libri II.

Belli quod Ferdinandus Senior Neapoli Rex cum
Ioanni Andegaviensium duce gessit,

QUINTA PARS.

Centum Sententiæ Ptolomæi cum expositionibus.

SEXTA PARS.

De Rebus celestibus.

Libri XIII.

Liber de Luna imperfectus.

COLOPHON.

*Florentiæ per hæredes Philippi Iuntæ. Anno Domini
M. D. XX. die secunda Ianuarii Leone X. Ponti.
Maxi.*

VOLUMEN SECUNDUM continet *De Prudentia Lib. V De Fortuna Lib. III. De Immanitate Lib. 1.*

COLOPHON.

« *Florentiæ* » (etc. ut ante) « M. D. XX. die XXIII. Maii. »

VOLUMEN TERTIUM (which contains also Vol. IV. of the Iunta) of the Set of Pontanus's Works , from which this Article is composed , is of the Edition BASILEÆ sino anno, aut Typograph. nomine, of which the following are the words of the Title.

« *Ioannis Ioviani Pontani Librorum omnium quos soluta oratione composuit, Tomus secundus. Cui insunt de Aspiratione Lib. II. Item Dialogi festivissimi, diversorum argumentorum, nempe Charon, Antonius, Actius, Ægidius, Asinus. De Sermonibus lib. VI. Belli quod Ferdinandus senior, Neapolitanorum Rex cum Ioanne Andegaviensium duce gessit libri totidem. Basileæ.*

VOLUMEN QUINTUM runs thus in the Title :

« *Centum Ptolemai Sententiæ ad Syrum Fratrem A Pontano e Græco in Latinum Tralatæ atque Expositæ.*

« *Liber etiam de Luna imperfectus.*

« *Florentiæ* (etc ut ante) -- « M. D. XX. die sexta decima Iulii ».

VOLUMEN SEXTUM continet « *Pontani de Rebus Cœlestibus libri XIII.*

« *Florentiæ*, » (etc. ut ante) « M. D. XX. die XX. Novembris. »

PREFACE TO THE FIRST VOLUME.

ANTONIUS FRANCINUS VARCHIENSIS IOANNI NERETTO BERNARDI FILIO, IUVENI ERUDITISSIMO, S.

physicem, sacramque theologiam excudeno humano

Fuerunt nonnulli, Ioannes humanissime, ex eo crediderim hominum numero, qui semper alios maledictis insectari cupiunt, qui nos in his præfatiunculis quas libris nostris lucubrationibus castigatis et ad communem studiosorum utilitatem excusis apponimus, vehementer accusarint, et hoc tantum nituntur argumento, quod nos alieni laboris fructus colligamus aliorum opera amicis nostris inscribendo, et sic pro laude vituperationem, pro utilitate jacturam, pro benedictis maledicta, nostro hoc quotidiano labore reportamus. At hi cum doctissimis doctiores videri volunt, faciunt næ intelligendo, (ut Comicus inquit,) ut nihil intellegant, nam cum nos accusant, permultos et litteraturæ nobilitate clarissimos viros accusant, quos nos auctores habemus, quorumque æmulari maluimus negligentiam potius quam istorum obscuram diligentiam, qui suis vigiliis multos et Græcos et Latinos auctores antea adulteratos, suisque numeris perturbatos ad eam formam reduxerunt, ex qua verus sensus elici posset; et ut alios obmittam, quantum *Aldo Manutio*, qui bonos quosque Græcos Latinosque auctores pulcherrimis typis, summaque diligentia excusos amicis suis inscripsit, debeant studiosi, tu qui harum rerum es acerrimus perscrutator et iudex optime judicare potes; quantum præterea eodem pacto *Iuntarum* familia et Florentiæ Græce atque Latine et Vegetiis, quæ ad ethicem,

generi profuerit, nemo est qui ignoret; excudit *Aldus* multa adulterata; excuserunt et alii fateor; at id exemplarium penuria accidit. Hæc ad te scribo, Ioannes humanissime, et cum his quæcumque a PONTANO soluta oratione scripta fuerunt, nuper a nobis in sex partes, divisa eo ordine quem ipse auctor instituisse visus est vel doctissimi viri probasse, muneri mitto, tum ut si quando (versaris enim quotidie inter viros eruditos) in huiusmodi homines incideres, patrocinium nostrum suscipias, tum quia scio te plurimum *Pontanica* (ut ita dixerim,) lectione delectari. De PONTANO autem hoc dixisse sat est, quod cum hic natus est, alter Virgilius alterque Cicero natus est. Prætereo animi tui magnitudinem, morum integritatem, latinæ linguæ peritiā, nam hæc alias cumulatiſſe a nobis celebrabuntur. Suscipe ergo munusculum hoc nostrum et nos eā benevolentia qua ceteros amicos prosequeris ama. -- Vale.

2. « *Pontani Opera* » (Poetica.) Vol. VII.

Urania, sive de stellis libri quinque.

Meteororum liber unus.

De Hortis Hesperidum libri duo.

Lepidina, sive pastorales

Pompæ septem. Item Meliseus,

Mæon, Acon.

Hendecasyllaborum libri duo.

Tumulorum liber unus

Neniæ duodecim.

Epigrammata duodecim.

Quæ vero in toto opere habeantur, in Indice, qui in calce est, licet videre.

ALDUS. »

COLOPHON. « *Venetius in Aedibus Aldi, et Andreæ Asulani Soceri. M.D.XIII. » all — 8.º*

PREFACE to Vol. VII. printed by Aldus ; which contains the Poetry.

« ALE. IO. COLLAURIO CÆSARIS AB EPISTOLIS S.

« Frequens est apud Græcos prouerbium Collauri officiosiss. *cheir cheira niptei*, *dactulos te dactulon* quod est latine, *Manus manum lavat*, et *digitus digitum*. Quoniam tu plurimum favisti nobis, apud Maximilianum Cæsarem pro Academia constituenda, cum Ioannes Fruticenus eruditus juvenis istic meo nomine accurate rem literariam procuraret, et (qui tuus est amor in literatos viros et doctrinas,) assidue faves, meas esse partes duxi, ut quo possem modo, gratum mihi extitisse officium tuum cognosceres. Nam etsi nihil est adhuc factum, tamen quod et tu, et Matthæus Longius viri doctiss. et integerrimi Cæsaris a Secretis, ad me scripsistis, tum vero Cæsar ipse benignissimis literis significavit, futurum tua opera tuo studio facile spero, præsertimque cum rex natus ad commune bonum id maxime cupiat, ut quemadmodum est armorum, ita et bonarum literarum sit decus et gloria ! Quare Ioviani Pontani Poemata, quæ et meo et doctorum omnium iudicio cum antiquis certant sub tuo nomine publicamus, tibi que muneri mittimus. Delectabit te, (scio,) non medorcritur *Urania*, cum et ortus et occasus Syderum, leges Solisque ac Lunæ prognostica, et pleraque alia lectu dignissima. Delectabunt meteora, cum nubium, ventorum, pluviarum, grandinum, Maris procellarum, terræ motuum, atque id genus plurium causas leges. Delectabunt Horti Hesperidum, citriorum et citrorum cultu pervario ; præterea Macronis et Lepidinæ rusticæ, dulcesque confabulationes, et cætera omnia Pontani nostri Docta, culta, elegantia, varia, copiosa, et plena ingenio. -- Vale. »

GIOVIANO PONTANO, a philosopher, poet, orator and historian of the XV.th Century was born at Cerreto in the Kingdom of Naples in Dec. 1426, and died at Naples in Aug. 1504, æt. 77. He was taken into the service of Alfonso, King of Sicily, and attended him in his expedition against the Florentines. He was employed by Ferd. I. as tutor to his son Alfonso II. who made him his secretary; which office he also held under Ferd. II. He attended these Princes in all their expeditions; and was present at all their battles. He was respected by the enemy, when he fell into their hands; and listened to with great applause, when he disputed publicly. When disappointed in some of his expectations from the House of Aragon, he indulged himself in the most bitter invectives in his Satirical Dialogue, entitled, *Asinus*; and when Charles VIII. K. of France got possession of Naples, he was so ungrateful to his old benefactors as to pronounce an Oration in praise of this Monarch. In his life he erected a magnificent tomb for himself in a Chapel of the Church of *Peitra Santa*.

P. Jovius says, his looks were rough and clownish, whatever polish and sweetness he had in his style and his conversation. His principal defect was the sharpness of his satire; and the freedom and obscenity of his expressions; which were correspondent to his too licentious habits.

He had the praise of being the first to restore the elegance and grace of the ancient poets. All his works are written in pure and elegant Latin.

P. Roberto da Sarno has written his Life elegantly and copiously in Latin, printed at Naples, 1767.

Apostolo Zeno in his *Dissertazioni Vossiane* (Ven.

1753, 4) says in his Article on PONTANO, (*vol. 11. p 160*). Non istaremo noi quì a riportare gli elogi dati al Pontano oltre a quelli, che il Vossio ne reca, da uomini insigni, che sono, per così dire infiniti. Basterà solamente dire, che niuno v'ebbe a tempe suoi, che gli andasse avanti, e pochissimi, i quali gli si potessero approssimare. Aldo il vecchio, dedicandogli la sua edizione di *Stazio* nel 1502, gli scrive, di aver letto le opere di lui sì in verso, come in prosa. « In quibus omibus (gli soggiunge,) contendis meo quidem iudicio cum antiquis scriptoribus. Quamobrem statim, mi Pontane, cæpi, ut soleo doctissimos quosque, amare te vehementer. Ante quidem magnum te virum esse a multis andiveram. Sed (uti de *Isæo* scribitur,) major inventus es in carmine et prosa oratione. Quod nemini adhuc non modo nostrorum; sed ne Graecorum quidem video contigisse, at idem in utroque scribendi genere feliciter elaboraret.)

SPECIMENS OF PONTANUS'S POETRY.

AD CHARITEUM.

Sunt gratæ in tenebris faces, in æstu
 Afflatus levior recentis auræ;
 Defessis sopor, instrepentis undæ
 Languenti sonitus, sitiq; pressis
 Stillans è patera fluente Lympha.
 Est grata et senibus quies, merumque.
 Nec ergo juveni sopor, nec aura,

Nec rivus strepitans , quies , merum'ue
Aufert tristitiam , aut levat dolores ,
Sed risus teneræ procax puellæ ,
Petisque ex oculis remissa flamma ,
Afflat quæ venerem'que , gratias'que.
Sed dulces recreant leporis auræ ,
Et molles choreæ , et modi canori.
Felix Endimion suoapte somno.
Non curæ vigiles amoris illum
Torquent , sollicitudo nec diurna ,
Non suspiria , garulive questus ,
Quem cælo dea dum petit relicto ,
Dum Lamon petit , et suos amores ,
Sopitum placido toro titillat ,
Sopito illecebras facit , iocos'que ,
Sopiti immoritur labris , genis'que ,
Parcit sed placidæ tamen quieti.
At te balneolæ tuæ bearunt ,
Beavit Veneris sopora myrtus ,
Bearunt Charites deæ ministræ ,
E quis , ò Charitee , nomen hauris ,
Ne dum balneolis frequens lavis ,
Dum myrtos canis , et canis Dionen ,
Et Lunæ revocas per ora novem ,
Illam composito toro locavit ,
Et lætam gelida stertere in umbra ,
Effulsit'que novo decore Luna ,
Ac nudis iubar extulit papillis ,
Cuius roridulo è sinu beatæ
Spirabant rosei liquoris auræ ,
Cuius de teneris fluens labellis
Stillatim ambrosiæ liquebat humor ,
Quo myrtos ubi , lectulumque et ipsum

Afflavit, Zephyrum'que ab ore civit,
In te delitias suas refudit,
Refudit cyprium, et syrum liquorem,
Ac tecum viridi jocos in umbra,
Tecum'que assyrio beata lecto,
Ludit idaliæ iocos palæstræ,
Et tecum placida cubat quiete.
Felix balneolum lavante Luna,
Felices'que dea iocante myrti,
Felix lectule lusitante diva,
Felices Chariteo amante Baæ.

AD STELLAM PUELLAM.

Dum furtim mihi connives ocello,
Flectis mox aciem, simul'que rides,
Post hinc et variat color per ora,
Et suspiria lassa sentiuntur,
Stillatim mihi corda deliquescunt,
Sudor tempora frigidus pererrat,
Et passim tremor ossibus vagatur,
Ut sensus animum repente linquant,
Ut fiam miser, et beatus unâ.
Sed jam plus solito nitescit aer,
Jam lux candidior diem serenat.
Cur ah cur tenebræ repente nobis,
Cur nox exoritur? nigrescit aura?
An sentis miser, an miselle sentis?
Stella est ad speculam, refulsit in te,
Solem lumina victa pertimescunt,
O claras medio die tenèbras,
O lucem sine nube nigrificantem.

ART. XV. VALERIANUS ON THE INFELICITY OF AUTHORS.

1. *Jo. Pierii Valeriani Opera Omnia. Fol. Lugd. ap. Paulum Frellonium 1626 cum fig.*
 » Multa hujus Auctoris Carmina, oscitantia Editoris vel typographi, in hoc volumine bis impressa fuerunt (*) .
2. *Jo. Pierii Valeriani De Litteratorum Infelicitate, et de Rebus Bellunibus, 8. Ven. 1620.*
 » Liber ob eximiam raritatem, paucis abhinc annis, in Germania recusus, in 12. (**)

Mr D'Israeli in his *Calamities of Authors* has lately pursued the same idea.

PIERIO VALERIANI, (*Giovan Pietro Bolzani*) was of the ancient family of *Bolzani*, and born at Bellunno in the States of Venice in 1477. The poverty of his family obliged him to serve as a domestic, for a livelihood; and did not permit him to apply to his studies, till the age of fifteen. His relation Urbano Bolzani, who was preceptor to Leo X, drew him from this servile station; and gave him the opportunity of cultivating literature. His progress was so rapid that he soon found himself the friend of the most celebrated Literati; and especially of Cardinal Bembo. Leo X, and Clement VII.

(*) Vulp. Bibl. 224.

(**) Ibid.

shewed him much esteem ; and gave proofs of it in its effects. But Pierio preferred study , and an honourable mediocrity , to all that could distract his attention ; and refused the Bishopric of Capo d'Istria ; contenting himself with the office of Apostolic Prothonotary. Yet he undertook many important affairs which he executed with honour. He died at Padua 25 Dec. 1558 , aged 81.

His principal works are ,

1. *Gieroglifici* ; or Commentaries on the Letters of the Egyptians , and other Nations : to which Celio Agostino Curione added two Books ; and adorning it with figures, caused it to be printed in 1579. *Fol.*
2. *De infelicitate Litteratorum*. See the title of this Article.
3. *Pro Sacerdotum Barba, Apologia* , 1533 , 8.^o dedicated to Cardinal Hippolito de Medici , who was his pupil ; and reprinted with the Tracts of Musonius , and Hospinianus , *Leyden* , 1639 , 12. This Tract contains curious Notices upon *Long Beards* , which he justifies by the examples of Popes Julius II , and Clement VII ; and many Magistrates of his time ; and many Cardinals and Bishops.
4. *Antichità di Belluno* , *Ven.* 1620 8.^o printed with the Tract *De infelicitate Litteratorum*.
5. *Diverse Readings on Virgil* with the Commentaries of Servius , printed by *Robert Stephens* , *Fol.* and many times afterwards.
6. *Delle Poesie Latine*.

(See Notices of VALERIANUS in *Niceron* , *Mém. des Hommes Illustr.* xxvi , 350.)

The Tract *De Infelicitate Litteratorum* was first printed at *Venice* , 1620 , by the care of Luigi Lolini , Bishop of Belluno , from a MS. preserved in his

Library. It was reprinted with his *Hieroglyphics* at *Amsterdam* in 1647, and at *Leipsic* in the Collection entitled *Analecta de Calumitate Litteratorum*, 8. with a Preface by *Burchard Menckenius*.

This Tract is said to have been occasioned by his sufferings in the early struggles of his Life.

I have not been able to meet with the Book; and therefore know not its Contents. Nor can I at this moment carry in my memory the matter of Mr D'Israeli's Volumes on this subject. Perhaps, therefore, I may be permitted to put down a few cursory thoughts of my own on this interesting topic.

The *Infelicities of men devoted to Literature* may, I think, be accounted for, without much difficulty: not, I am afraid, to the honour of human nature; — but with a sad adherence to the truth of its general character,

He, whose mind is occupied in the remote; whether it be the past, the distant, or the future, is almost sure to fall a victim to the close and perfidious vigilance of the wretches incessantly employed in scheming and watching their own individual interests. Others do the good: these selfish creatures always bear away the reward.

It is true, that the interest of the Public, and the interest of an Individual, are finally the same: but it is not so, upon a short and narrow scale. That reward should not follow Virtue; that generous efforts should not be succeeded by recompences, which enable them to be continued with the greater vigour, is among the mysteries of Providence. But so it is, that, for the most part, they who have succeeded in the world; who have acquired riches; or who have elevated them-

selves in society, have not wasted their faculties in general speculations ; but have concentered all their mental exertions to the pursuit of individual advantage.

The attractions of Wealth, and its influence upon happiness, cannot be denied to be very powerful. Its means of conferring good are great ; and its operative defence against many frightful temptations is of no slight importance : while poverty exposes to a thousand difficulties, from which Virtue itself, however unwilling a victim, can scarcely escape untainted. But we must not do evil, that « good may come of it : » we must not incur immediate dishonesty to purchase a shield against future temptations, or to afford us a fund for doing future good (*).

It is worth while to watch with, a little discrimination, the mind of one, who is called « a man of the world : — a fellow of excellent common sense ! » — He never generalizes : he never ventures an opinion in the abstract : his judgment is always pronounced upon the convenience and expedience of the particular case before him ; and in this he has a correct sort of intuitive tact. « He is not called on, » he cries, « to pronounce upon supposed cases ; and he cannot waste his time in such idle travels in the air. » — All this is a *serpentine* sort of wisdom, which, they who pride themselves upon it, may carry away without the envy of any honourable mind !

(*) Every one must recollect the magnificent passage of Burke, where he speaks of those, who return to England, loaded with the spoils of the East, leaving their crimes behind them on the shores of Hindostan, and spending at home generously what they have got abroad iniquitously.

If literature be not its own reward, I fear that it will very seldom experience any other recompense! — It is the pursuit, which in a worldly point of view generally pays less than any other. But faculties of the highest kind, in which is always included a profound sensibility of heart, have seldom such a dominion over themselves, as to be capable of being withdrawn by any dictates of cold, calculating, prudence, from occupations so congenial to their nature. It is the food, which can alone support their spirits; and soothe the weariness of material existence! -- Is it possible then that this indulgence can take place without an accompaniment which perhaps nothing is worth; -- the accompaniment of worldly adversity? --

It is possible: we have some splendid instances of it: -- but it is surely against common probability! -- Look at the biography of Literature! How few men of genius are there, who have not been the victims of Misfortune! we have indeed in our days a brilliant instance of one, whose career has been as lucrative and successful, as if he had been a leader in a profession, which carries on the necessary business of mankind. This however is not only a rare, but an *unique* case.

At the revival of Learning, the States and Potentates of Italy took under their patronage the men of the most eminent erudition, because they were best calculated to give vigour to the expanding wings of Genius. The *use* of such men was felt, and acknowledged, according to the enlightened principles of policy, of which Leo X. was so splendid a protector. But at what other period of society, since the age of Augustus, has this policy prevailed?

Machiavel lived and died poor. Tasso, and Spenser,

and Bacon, and Milton, and Cowley; and Dryden, and Gray, and Collins, and Burns, were poor. Burke was poor; Johnson (*) was poor; Fox, and Pitt, and Sheridan, were poor.

Can then the pleasures of Literature counteract the evils of Poverty? Can they recompense for the languor of obscurity; and the stings of Neglect?

It will be said, however, that empty Fame at least pursues the fruits of Genius! But if Wealth is scarcely ever acquired by Genius, even Fame is capricious, and uncertain. It more often falls to the lot of the pretender, and the Charlatan; than to the real, and deserving Genius!

To be well received; to be listened to; *digito monstrari*; is, no doubt, a very high gratification. But without intrigue, and assumption, and faction, how seldom does this happen?

In the latter part of his Life, Johnson became the object of curiosity, respect, and a certain kind of half-idolatry. Tables were open to him; parties were made for him; he was heard as an oracle. His rudeness was endured; his contradictions were submitted to; his despotism was received with smiles: while his acuteness electrified; and his force of mind bore all before him.

(*) A singular and frightful story is told of Johnson's poverty, when he was first rising into fame. At the time his *Satire of London* was blazing through the Town, *Walter Harte* dined with *Cave* the publisher. Harte spoke during dinner with high praise of this production « You are making the author very happy, » cried *Cave* in a whisper « How so? » answered Harte. « Did you observe me » replied *Cave*, « fill a plate; and send the servant with it behind the skreen? There dines the author of *London*! His cloaths are too ragged to admit him to my Table!! »

This was a tribute, which his magnificent powers of Intellect might be forgiven for exacting. But I doubt if these powers alone would have obtained the opportunity of thus displaying them. It was the accidental intimacy with the family of Mr. Thrale; it was Thrale's wealth, that obtained it for him.

Gray passed his days in retirement; little courted; little flattered; little visited. The mathematicians of Cambridge had no respect for his genius; his learning; or his taste; and could not even comprehend them.

Collins came in the fervor of youth to London, conscious of his own sublime talents, and gifts; and hoping kindness and distinction from endowments, which he knew entitled him to a place of lofty preeminence. No one noticed the genius, which had not the recommendations of birth or riches. He published his inimitable Odes: no one bought, or read them. He burnt the copies with his own hand: he committed his unpublished compositions to the flames: his noble ambition was baffled and blighted: his swelling heart broke: he became insane; and died in the prime of youth.

What is an overruling addiction to literary pursuits, and what is only such as is matter of choice, and used as the means of effectuating a proposed end, would require not only nice distinctions, but long and intricate discussions, to resolve. I am confident that there is such an over-ruling addiction; and I am equally confident that it may be accounted for.

There cannot be Genius without Fancy, and Invention. But Abilities may be of two sorts: *Original*, and *Secondary*. The first, are those, which can think and reason for themselves; the second, those which can comprehend, and remember, and communicate, the thoughts and reasonings of others.

Both sorts are better fitted for the affairs of the world, and for success in life, than Genius.

It is difficult to persuade vulgar understandings, that there is any use to mankind in works of Fancy. But the highest of moral and political philosophers have thought the reverse. All the great men, who reilluminated the intellects of Europe after ages of darkness, were poets!

The duties of the lower ranks of life are plain to the understanding; and adapted to that small degree of culture which their station allows. But in proportion to the opportunities of this culture, the duties become complicated; and the shades of distinction nice and evanescent. It is literary genius alone; which can develop, define, and illustrate these distinctions. Perhaps there is no ancient uninspired writer, whose works exemplify this position more strongly, than those of Cicero.

A great Author therefore executes an high social duty, of which the reflection may console him under many misfortunes and privations. If Reputation do not follow him; or if this Reputation, be in truth, (as it has been called,) no more than « a bubble; » the consciousness of this merit may still be his recompense. But if even this also should fail, is there not a strong intrinsic pleasure in the exercise of the faculties of the mind; — a pleasure at once powerful and innocent?

To speculate on the purposes of the Almighty Creator, in the formation of this our wonderful, and strangely-constituted Being, may seem but an idle attempt of blindness to penetrate into inaccessible regions. But who shall say, that in proportion as Intellect is brought by perpetual and virtuous exertion to triumph over Matter here, the Being so elevated may not be entitled to an

higher class of existence hereafter ? When our earthly ashes repose in the grave, they cannot be affected by the posthumous praises, which in numerous cases so slowly follow the decease of Genius. But we know not that the soul, which survives, will be unconscious of this gratification !

All great benefits conferred on the Public, which are of a coarser and more obvious kind, are rewarded by worldly retributions: — by honours, and riches. — The General and the Admiral are rewarded for the conquest of territories; Lawyers for deciding the controversies of human business; the Statesman for guiding the wheels of Government. The services received by Society are in these cases palpable to common understandings. But the effect of the productions of genius is more subtle, more invisible; more lost in diffusion, and amalgamation; more remote; more dependent for its appreciation, on refined gifts of nature; or generous accomplishments.

The man of minor talents, who adapts himself to the purposes of the day; to the prevailing fashions; to the momentary passions and immediate interests of the Mob, is generally much more successful; and paid in more substantial coin. He applies the matter and furniture of better minds to topics of casual and transient attention; and when the occasion is past, it becomes dead and evaporated imitation, to which only a momentary life had been given by a factitious impulse.

A vigorous intellect, which can think for itself, and find adequate language for its thoughts, is much less common, than is supposed. Originality of reasoning, conclusion, or sentiment, is very rare. In nine tenths even of all the printed Works, which aspire above the rank

of compilation, the ideas, the words, the very form and construction of the sentences, are all borrowed.

There may be some use and value in such writings; and even these may sometimes survive to posterity. But as there is less waste of mind, and less abstraction in them; so they are less exposed to the calamities of life: and winning their fame at less expence during life, are less entitled to the rewards of the future.

Mere scholarship, perhaps, in times when it is facilitated by every technical aid, is a very slight proof of talents. But when the studies of classical literature were first revived, it required vast acuteness and force of mind, as well as vast industry, to excell in them.

It is with some pain that we look back on the moral dispositions of some of these early Luminaries. The characters of Leonardo Aretino, Poggio, Pontano, and Politian, are at least doubtful, if we regard the variant authorities on these subjects.

Paulus Jovius in his *Elogia Doctorum Virorum* (p. 74. Edit. Basileæ, 1577, Fol.) thus speaks of the character, and death of Politian:

» Erat distortis sæpe moribus, uti facie nequaquam ingenua, et liberali, ab enormi præsertim naso, subluscoque oculo perabsurda; ingenio autem astuto, aculeato, occulteque livido; quum aliena semper irrideret, nec sua vel non iniquo judicio expungi pateretur. Ferunt eum ingenui adolescentis insano amore percitum, facile in lethalem morbum incidisse. Correpta enim cithara, quum eo incendio et rapida febre torreretur, supremi furoris carmina decantavit: ita ut mox delirantem, vox ipsa, et digitorum nervi; et vitalis denique spiritus, inverecunda urgente morte, desererent: quum maturan-

do judicio integræ , statæque ætatis anni , non sine gravi Musarum injuria , doloreque seculi , festinante fato eriperentur. Vix enim quadragesimum quartum annum ætatis attigerat. Sed eo præpropere vitæ exitu profecto felix fuit , quod imminens convulsæ Medicæ domus ruinam effugerit. »

But PIERIO VALERIANO , whose authority is far better , because he lived in the Court of Lorenzo de Medici , gives an account of Politian's death , which shews this to have been an infamous calumny. He says in his Book *De Infelicitate Litteratorum* , (as cited in the Life of this author by *Serassi* ;)

» Angelus Politianus nullius ignarus eruditionis et disciplinæ , cum in adversa Medicorum Procerum tempora incidisset , inclinantibus jam *Petri* , quem ipse literis instituerat , rebus , in eam incidit ægritudinem , ut in multis et variis molestiis , cogitationibusque consolationem nullam admittere voluerit , atque ita demum dolore mæstitiaque confectus expiravit. Quodque illi longe fuit infelicius , conficta in eum turpitudinis fabula , maledicentissimi obtreccionibus proscissus , calumniatusque est ; utque ea gens promptissima est ad insimulandum , in invidiam *Petri* ipsius ignominiosam aliam mortis voluntariæ causam universo terrarum orbi magna cum ejus infamia propalarunt. »

He had many enemies ; amongst whom was Sannazarius : and Ludovicus Vives , in his Book *De Veritate Fidei Christianæ* , (*Lib. 11. p. 264. Edit. Basil. 1544.*) accuses him of impiety ; affirming « quod » totam sacram lectionem aspernabatur « et quod » interrogatus an legisset Horas Canonicas ; dixit : Semel perlegi istum librum ; et nunquam pejus collocavi tempus : » things totally false ; and from which he has been excellently defended by Vossius.

His scholar Crinitus placed the following verses on his tomb :

Hic , hic , Viator , paululum gradum siste ,
 Vatem potentis spiritus vides clarum ;
 Qui mente pomptus acri , et arduum spirans ,
 Ac summa quæque , et alta consequi suetus .
 Is ille ego Angelus Politianus sum .
 Fovit benigno me sinu Flora ; et illic
 In Fata cessi , Parthenopæos Reges
 Cum Gallica arma irruerent minabunda .
 Tu vale , et hoc sis meriti memor 'nostri !

Having given an extract, from *Paulus Jovius* , of the character of *POLITIAN* , I will also give slight citations from him , regarding *L. ARETINO* ; *POGGIO* ; and *PONTANO* .

L. ARETINO.

« Senescenti opes creverunt cum aliena liberalitate , tum sua tristi parsimonia cumulatæ adeo ut Arlottus , mordaci sale perurbanus in Fabellis ejus genium relictio corpore in fuga sitientem ridenter expresserit . Mortuus , quod ei nullo pudore fuit , furti damnatus est . Quod Gothicam historiam , suppresso Procopii nomine publicasset , accusante Christophoro Persóna , qui aliud exemplar nactus , et Gothicam et Persicam simul atque Vandalicam , et Græci Authoris titulum ingenue profitendo transtulerit . Novissime revocatus in Etruriam , *Populi Florentini res gestas perscripsit* ; nec multo post senex , divitiis et gloriæ plenus Florentiæ vita functus est . »

POGGIO.

« Erat consilio gravis , et quum luberet , facetia-

rum sale perurbanus: ita ut mira et sæpe subita varietate ad ciendum risum modo prætextatis verbis uteretur, modo gravibus et malignis scommatibus alienæ famæ nomen perstringeret » —

— « Erat intemperans objurgator. »

— « Novissime ex multa peregrinatione, Romanaque aula exactæ ætatis senex Florentiam reversus, consummato oratore, ac optimo cive dignam patriæ operam præstitit, conscripta Latine *Historia Populi Florentini*, quæ a Jacobo demum filio in Etruscum sermonem versa legitur. »

The following Inscription for him written by LATOMI, and cited from P. Jovius, is given here, because it has a relation to the main subject of the present Article.

LATOMI.

A gravibus potui studiis qui clarus haberi,
Corrupti ingenium plus satis ipse meum.
Converti ad rixas animum, nugasque facetas,
Sed Cato quas nolit, quasque Sabina legi.
Hac ego quæsi vi vitam male sanus in herba,
Heu facit ad vitam sed nihil ista seges.
Vivo tamen: sed non aliter quam Herostratus ille,
Quæsitæ et parta est crimine vita meo.
Vos moneo, ingenio quicunque et ab arte valetis,
A solidis vitæ quærite rebus opem.»

JOVIANUS PONTANUS.

« Vir ad omne genus eloquentiæ natus. — Musas per omnes numeros exercuit, tanta habilis ingenii fecunditate, ut neque poetis, neque oratoribus, qui tum maxime florerent, dignum secundæ famæ locum relinqueret. Erat austero supercilio, et toto oris habitu suba-

grestis; sed stylo, et sermone perurbanus', quum sapissime vel in seriis multo cum sale jocaretur. Habitus tamen est in omni censura quanquam absolute pius, supra æquum mordax, vel eo quod non homines modo sibi notos, sed genitum et urbium quoque omnium mores acerba scribendi libertate perstringeret, sicuti ex variis Dialogis, Charontequæ præsertim intemperanter ostendit. Sed in pangendo carmine, quam texenda prosa cultior, atque sublimior multis videtur: quandoquidem in Historia non semper integra gravissimi incessus dignitate ab ejus muneris disciplina deflexisse existimari possit, quum portea ab Hesperidum Hortis citriorum suavissimis odores spirans, atque inde divino carmine in altum evehctus, ad illa ipsa excelso ore decantata Sidera propius accesserit. » —

PIERII VALERIANI INSCRIPTIO IN JOV. PONTANUM.

Scriptorum venerabilis Magister
 Pontanus cubat hic Viator: Illum
 Commentus bona verba, forte adores
 Ne fac huic mala, quin precare multa,
 Omnem ut surripuit poetices vim:
 Nam dum tam bene scribit, adque amussim
 Æquat omnia, perpolitque ad unguem,
 Quavis arte decoreque absolutus,
 Secli terriculum fuit sequentis,
 Nemo scribere ut audeat nepotum.
 Quin pacem hinc, bona quin precare, libans
 Thus, costum, violas, crocum sepulchro:
 Qui dum tam bene scribit, adque amussim
 Æquat omnia, perpolitque ad unguem,
 Quæ obsoleverat ars, decorque recte

Scribendi; auspiciis renidet hujus,
 Nostra ætas veteres ut æmulari
 Et possit simul, et simul præire.»

ANOTHER, BY MYRTUS.

Qui vos sidera clara, citreosque
 Flores Hesperidum hortulis virentes
 Versibus cecinit laboriosis,
 Portano date sidera alma lymphas:
 Vos horti date sarta, quæ sepulchrum
 Ornent perpetuo cadente flore,
 Spargent perpetuo cadente rore.»

It is strange, that these four men, of such rare gifts of Nature, so highly cultivated, should all have had a bitter and revengeful disposition, delighting in satire and malignity. It is true that there is cause enough in the world for anger, and indignation, and hatred. But what subjects are there also of wonder, and joy, and admiration?

Envy, the most common, and one of the most operative of human passions, ought to have been far beneath men, whose merits had given them the most distinguished reputation in society! Acuteness of thought, and command of forcible language, ought not to have sharpened their ingenuity to hold out to infamy, or scorn, or ridicule, the faults or frailties of others: still less ought envy or resentment to have been permitted to invent, or exaggerate those failings!

It is the business of Genius, to paint what is sublime, or beautiful: to call forth, and exercise high movements of the mind by the description of the ma-

gnificent ; the fair ; and the pathetic : not to grovel in the tumult of our basest passions ; nor to stir up horrible clouds to deface the grandeur or the smiles of Nature , from the cauldron of Bitterness , and Ire !

For the Infelicity , that springs from such causes , Literature has only to blame herself. The indulgence of bad passions merits the punishment , which it brings on itself.

If we were not habituated , from long observation of human nature , to its numerous inconsistencies , we could scarcely reconcile ourselves to believe that a bitter and malignant spirit could be united with such exquisite softness and tenderness , as some of the poems of PONTANUS exhibit. Take for instance the following :

NUTRIX SOMNUM INVITAT.

Somne , veni ; tibi Luciolus blanditur ocellis ;

Somne , veni ; venias ; blandule Somne , veni.

Luciolus tibi dulce canit. Somne optime , Somne ,

Somne veni ; venias ; blandule Somne , veni .

Luciolus vocat in thalamos te , somnule , somne

Somnule dulcicule , blandule somnicule.

Ad cunas te Luciolus vocat ; huc age , Somne ,

Somne veni ad cunas ; somne age ; Somne , veni.

Ad cubitum te Luciolus vocat ; huc age , Somne ,

Eia , age , Somne , veni ; Somnule blande ; veni.

Luciolus te ad pulvinum vocat , instat ocellis ;

Somne , veni ; venias ; eia , age , Somne , veni.

Luciolus te ad complexum vocat ; innuit ipse ;

Innuit , en nenas , en modo Somne , veni.

Venisti , bone Somne ; boni pater alme sopors ;

Qui curas hominum , corporaque ægra levas.

NUTRIX CUM TRIBUS SORORIBUS INFANTULO

VAGENTI BLANDITUR.

Ne vagi , ne blande puer , ne parvule vagi !
Blanda vocat blandum Lucia Luciolum.
Ne vagi , ne lachrymulis corrumpes misellis
Turgidosque oculos , turgidasque genas.
Ecce tibi balbo ore sonat , blæso ore susurrat
Eugenia , et dulces garit in aura jocos.
Ecce tibi inflectens molles Aurelia voces ,
Fabellas bellas , carmina bella canit.
Ne vagi mellite puer , tibi Luscula ludit ,
Gestit et ad cunas blanda Catella tuas.
Curtiolus tibi susultans , en se erigit , en se
Jactitat , en teneri cruscula lambit heri.
An lingis læscive genas ? ah Curtule Curti ,
Ipsa tibi irascar Curtule Curtiole.
Tunc genas , tunc ora ? meus est puer improbe Curti.
Luciolus meus est , improbe Curtiole.
Improbe , anne audes ? ah risit Lucius , ah se
Jecit in amplexus Lucius ipse meos.
En pectus formosæ tuum : mihi dulcia junge
Oscula , et in solito molle quiesce sinu.
Has ego Luciole mammas , hæc ubera servo :
Dextera mamma tua est , ipsa sinistra mea est.
Singultit sed Luciolus , mutare licebit.
Ipsa sinistra tua est , dextera mamma mea est.
Utraque sed potius tua sit , jam desine flere.
Desine , dextera tua est , mamma sinistra tua est.
Risit Luciolus , mammasque utrasque momordit.
Tunc meas mammas credule , tunc meas ?

Jam sævit quod dico meas ; ne candide sævi ;
Hæc atque illa tua est ; utraque mamma tua est.
Nunc Luci nunc suge ambas , ne quis malus illas
Auferat , et clauso scite reconde sinu.
Ora quis , aut quis labra mihi , linquamque momordit ?
Lucius improbulus , Lucius ille malus.
Quis collum , mammasque meas , pectusque momordit ?
Lucius ille malus , Lucius improbulus.
Ne posthac , ne tange puer , cui basia servo ,
Labraque cui linguam Antinoo Antinoo.
Jam properat Lisella ; pedum vestigia seusi ;
Ecce venit nudo Lisa parata sinu.
En tibi lacteolæ Luci formose papillæ ,
En tibi turgidulo plena mamilla sinu.
Tota tibi tua Lisa vacat , tua Lisula tota est :
Sume venuste puer ubera , carpe sinus.
Carpe sinus formose tuos , somnumque capesse :
Dicetur cunis Nenia grate tuis.
Pallidus Eumonius puer est , Tityusque nigellus.
Vagit et hic noctes , vagit et ille dies.
Luciolo roseus color est candore refusus ,
Nec vagit noctu , nec strepit ille die.
Despuit Eumonius mammas , tunditque papillas ;
Oscula dat tumidis Lucius uberibus.
Non Tityum Fabella juvat , non nenia Lippæ ,
Nenia Luciolo , verbaque ficta jvant.
Ridet et insomnis ; et Lisæ Lucius hæret ;
Auferat et nequis callidus ipse timet.
Ne latra ; ne pelle bonum bona Luscula somnum ;
Et tibi nam somnus Luscula gratus erit.
Ingredere , o bone somne , nihil bona Luscula latrat
Luscula Luciolo ; Luscula blanda tibi est.
Innuat ipsa oculis tibi , Luscula , Lucius ipse :

Innuat, et dicit, somnule levis ades.
Luscula jam dormit; stertit quoque bella catella;
Et sua Luciolo lumina fessa cadunt.
Dormi Luciole, Luci dilecte quiesce;
En canit ad cunas garrula Lisa tuas.
Mulcet languidulos, saturat quoque somnus ocellos:
Somnus alit venas; corpora somnus alit.
Et sedat curas, requiemque laboribus affert;
Odit tristitias; grandia semper amat.
Somne bone o cunctis, adsis mihi candide somne;
Somne bone et pueris, somne bone et senibus.
Ipse mihi tumidas satura bone somne mamillas,
Ubera Luciolo, quo mea plena fluant.
Sentit Luciolus, dormitque, et ridet, et optat;
Et mammas digitis prensitat usque suis.
Euge puer, sitibunde puer, cape lassule somnos:
Mox tibi jam vigili lacteus amnis erit.
Excitus e somno meus est puer, huc age Lisa,
En age, delitias accipe amate tuas.
Et sitit, et ridet, dulces et vertit ocellos
Ipse tibi, vultus aspice cara tuos.
His pro blanditiis teneras da Lisa papillas
Luciolo, amplexus quos parat ipse tibi.
An refugit mala Lisa, nihil mala Lisa veretur.
Carpe puer plenos ubera carpe sinus.
Suge ambas, submorde ambas, ne parce, papillas
Ubera Luciolo stulta negare potes.
Scinde comas, contunde sinus, dstringe capillos:
Tunc meas fugias improba serva manus?
Cui pectus, mollemque sinum, tenerasque papillas,
En cape delitias tinnula plectra tuas.
Sed quisquam nostra puer hic cervice pependit,
Mentior an certe est Lucius improbulus?

Implicuit collo simul, et simul oscula sumpsit,
Improbulus non jam, sed probus ipse puer.
Scite puer, mellite puer, nate unice dormi;
Claude tenelle oculos, claude tenelle genas.
Ipse sopor non condis ait, non claudis ocellos,
En cubat ante tuos Luscula lassa pedes;
Languidulos bene habet conditque et claudit ocellos
Lucius et roseo est fusus in ore sopor.
Aura veni, foveasque meum placidissima natum:
An strepitant frondes, jam levis aura venit.
Scite, puer mellite puer, nate unice, dormi,
Aura fovet flatu, mater amata sinu.
Quis puer hic age Lisa, tuas absconde papillas,
Hic puer, en illas subripuisse parat.
Lisa tege, en tege Lisa tuas, tu ne improbe, tu ne
Lucioli mammas subripuisse paras?
Luciole huc propera, propera nunc candide Luci;
Ille malus properat; tu prior ante veni.
Vicisti, atque hanc ore premas, hanc corripe dextra:
I puer hinc alias, i puer quære alias.
Fuscula nox, Orcus quoque fuscus; aspice ut alis
Per noctem volitet Fuscus ille nigris.
Hic vigiles captat pueros, vigilesque puellas,
Nate oculos cohibe; ne capiare vigil.
Hic captat seu quas sensit vagire puellas,
Seu pueros; voces comprime nate tuas.
Ecce volat, nigraque caput caligine densat,
Et quærit natum Fuscus ille meum.
Ore fremit; dentesque ferus, jam dente lacessit;
Ipse vorat querulos, pervigilesque vorat.
Et niger est, nigrisque comis, nigroque galero;
Tu puerum clauso Lisa reconde sinu.
Luciolum tege Lisa: ferox quos pandit hiatus;

Quasque aperit fauces , ut quatit usque caput.
Me miseram an ferulas gestat quoque , parce , quiescit
Lucius , et sunt qui rus abiisse putent.
Rura meus Lucillus habet , nil ipse molestus ,
Nec vigilat noctu , conqueriturve die.
Nec sævi , hirsutasque manus tibi comprime sæve ;
Et tacet , et dormit Lucius ipse meus.
Et matri blanditur , et oscula dulcia figit ,
Bellaque cum bella verba sorore canit.
Lisa veni , expectata veni , quid lenta moraris ?
En age , quid cessas ? nil remorata veni.
Et sitit , et vagit ; tibi nunc convitia dicit
Lucius , et caros quæritat usque sinus.
Ah simulant ambo , simulate et perfide Luci ,
Fallax Lisa novis insidiosa modis.
Ipsa tibi eripiam mammas tibi subdola natum ,
Subdola quæ fugias , perfide qui renues.
Pupe meus , pupille meus , complectere matrem ,
Inque tuos propera pupule care sinus.
Pupe bone , en cape care tuas mi pupule mammas ,
Pupule belle meus , bellule pupule meus.
Suge , canam tibi neviolam , ne nenia non ne
Nota tibi nate est nenia neniola ?
Pupe meus pupille meus , ne nenia non ne
Nota tibi nate est nenia neniola ?
Belle meus , mellite meus , ne Nenia , non ne
Nota tibi nate est nenia neniola ?
Somniculus tibi jam lassus obrepit ocellis ,
Dum tibi nate placet nenia nota nimis.
Pupe meus , dormisce meus , ne nenia nostra
Da noctem nato nenia somniferam.

TUMULUS LUCILLI FILIOLI.

(*Præfica puellas alloquitur in funere ;
Puellæ respondent.*)

- Pr.* Infanti lacrymam ad tumulos, floremque, puellæ,
Spargite : num et vestro est dignus honore rogus?
P. En flores ! Nardum ad tumulos, balneumque liquamus,
Ipsæ etiam lacrymæ sponte per ora fluunt.
Pr. Nil infans ore infanti ; vix vagit : at ipsæ
Munera vestra piis sedulæ obite modis.
P. Lucilli tibi lux nomen dedit ; et dedit ipsa
Mater stella tibi ; stellaque luxque simul.
Eripuit nox atra : nigræ eripuerunt tenebræ :
Vixisti vix quot littera prima notat.
Hosne dies ? Breve tamne tibi lux fulsit, et auræ
Maternum in nimbis sic tenuere jubar?
Infelix fatum ; puer heu male felix, heu quod
Nec puer es, nec lux, nec nisi inane quid es.
Pr. Sit vobis ver perpetuum, ac sine nube puellæ
Lucilli, et cineri spiret inustus odor.
-

Who will deny the elegance, and the affectionate tenderness of these verses ? They may indeed be liable to some petty criticisms for inaccuracies of metre, etc. But how fervid must have been the mind, and at what a state of refined scholarship it must have arrived, that could have produced them ! — Does it not seem strange,

that such a mind should have been characterized by bitterness ?

But perhaps HAYLEY has well accounted for this in his *Life of Milton*.

« The strength » says he » and the acuteness of sensation , which partly constitute genius , have a great tendency to produce virulence ; if the mind is not perpetually on its guard against that subtle , insinuating , and corrosive passion , hatred against all whose opinions are opposite to our own. Johnson professed in one of his letters , to love a good hater ; and in the Latin Correspondence of Milton , there are words , that imply a similarity of sentiment : they both thought there might be a sanctified bitterness , to use an expression of Milton , towards political and religious opponents : yet surely these two devout men were both wrong ; and both in some degree unchristian in this principle. To what singular iniquities of judgement such a principle may lead , we might perhaps have had a most striking , and a double proof , had it been possible for these two energetic writers to exhibit alternately a portrait of each other. Milton , adorned with every graceful endowment , highly and holily accomplished as he was , appears in the dark colouring of Johnson , a most unamiable Being : but could he revisit Earth in his mortal character , with a wish to retaliate , what a picture might be drawn by that sublime and offended Genius , of the great Moralist , who has treated him with such excess of severity ! The Passions are powerful colourists , and marvellous adepts in the art of exaggeration : but the portraits executed by Love , (famous as he is for overcharging them ,) are infinitely more faithful to Nature , than gloomy sketches from the heavy hand of Hatred ; a passion not to be

trusted or indulged, even in minds of the highest purity and power; since Hatred, though it may enter the field of Contest under the banner of Justice, yet generally becomes so blind and outrageous, from the heat of contention, as to execute, in the name of Virtue, the worst purposes of Vice: Hence arises that species of Calumny the most to be regretted; the calumny lavished by men of talents and worth on their equals or superiors, whom they have rashly and blindly hated for a difference of opinion. » (*)

But as it is time to close this Article ON THE INFELICITY OF LITERATURE, I will bring it to an end by extracting a sublime passage from Milton himself in his *Samson Agonistes*, as cited by the same benevolent and fervid Biographer. (**)

Many are the sayings of the wise,
 In ancient and in modern books enroll'd,
 Extolling patience as the truest fortitude:
 And to the bearing well of all calamities,
 All chances incident to man's frail life,
 Consolatories writ
 With studied argument, and much perfection sought
 Lenient of grief, and anxious thought:
 But with th' afflicted in his pangs their sound
 Little prevails; or rather seems a tune
 Harsh, and of dissonant mood from his complaint;

(*) Life of Milton, by Hayley. (*Edit. Basil*, 1799, 8.^o p. 25.^o 251.

(**) Ibid p. 190.

Unless he feel within
Some source of consolation from above ,
Secret refreshings, that repair his strength,
And fainting spirits uphold.
God of our fathers , what is man !
That thou towards him with hand so various ,
Or might I say contrarious ,
Temper'st thy Providence , through his short course,
Not evenly , as thou rul'st
The angelic orders, and inferior , creatures mute,
Irrational and brute.
Nor do I name of men the common rout ,
That wandering loose about ,
Grow up, and perish as the summer fly,
Heads without name , no more remembered ;
But such , as thou hast solemnly elected ,
With gifts and graces eminently adorn'd
To some great Work , thy glory ,
And people's safety, which in part they effect.
Yet towards these , thus dignified , thou oft
Amidst their height of noon ,
Changest thy countenance and thy hand, with no regard
Of highest favours past
From thee , from them to thee of service.
Nor only dost degrade them, or remit
To life obscured , which were a fair dismissal ,
But throwst them lower than thou didst exalt them high,
Unseemly falls in human eye ,
Too grievous for the trespass or omission.
Oft leavest them to hostile sword
Of heathen and profane, their carcases
To dogs and fowls a prey , or else captived ;
Or to th' unjust tribunals under change of times,

And condemnation of th' ungrateful multitude.
 If these they scape, perhaps in poverty,
 With sickness and disease thou bowst them down;
 Painful diseases and deform'd,
 In crude old age;
 Though not disordinate, yet causeless suffering
 The punishment of dissolute days. In fine,
 Just, or unjust alike seem miserable,
 For oft alike both come to evil end. »

There is an Elogé, (with a Portrait,) of VALE-
 RIANUS, in the *Museum Historicum et Physicum Ioan-
 nis Imperialis*, 1640, (*) which I insert entire, as a spe-
 cimen of a Book, which has long since become rare. (**)

PIERIUS VALERIANUS.

« Pierius Valerianus ex Bolzana gente Belluni per-
 vetusta prodiit, Urbano patruo institutori successor,
 rara selectioris studii notitia perpolito. Hinc emerito
 utriusque fato objecta sibi invicem ipsorum e marmore
 icon, in meridionali externo templi Fratrum Minorum
 latere, Venetiis stat infixæ; ut quos pares nexerunt ani-

(*) The whole title of the volume runs thus: *Museum Histori-
 cum et Physicum Joannis Imperialis, Phil. et Med. Vicentini.*
 -- *In primo Illustrium literis Virorum imagines ad vivum expressæ
 continentur. ADDE ELOGIIS EORUNDEM; vitas et mores no-
 tantibus.* -- *In Secundo animorum imagines, sive Ingeniorum,
 naturæ, differentie, causæ, ac signa physice perpenduntur.*
*Adeo ut Artis exactissimæ loco possit esse, dignoscendi ad quam
 quisque artem, ac scientiam sit habilis. Venetiis apud Juntas,*
 1640. 4.^o

(**) See Voght, Catalog. 366.

morum instinctus, corporis etiam obtutu non longe disto-
sitos posteritas veneretur. Ejusdem auspicio patrui, cui
virtutis ergo Leo Decimus adhuc adolescens, humaniori-
bus literis informandus obtigerat, Florentiam hic appe-
tens aliquantisper in illo tunc Grecorum excellenti con-
ventu, egregia Laurentii Medices liberalitate excito mo-
ratus peregrinæ eruditionis præstantiam adjunxit. In
Leonis postea fidem, et clientelam susceptus, indeque
ab ejus obitu inter Clementis septimi digniores electus
aulicos, eam modestiæ atque integritatis laudem eme-
ruit, ut ejus curæ Hyppoliti, Alexandri, et Caterinæ
nepotum educationem Clemens commiserit: eorum alter
Cardinalis, alter Dux patriæ primus, tertia Gallorum
ex connubio Regina perennibus virtutum cumulis, il-
lustrem æternamque præceptoris memoriam reddidere. Ab
opiferis istorum manibus, quanta sibi rei familiaris po-
tuissent accedere, refertissimus literatorum cætus Medi-
ceorum munificentia spectabilis judex esto. Ipse tamen
insito quodam mediocritatis adfectu, suis satis rebus
consultum fore putavit, si honesto in otio ab urbanis
exemptus curis, sacra Musis facere pro libito posset. Ac
illud obfirmati ejus virtute animi præstet fidem, quod
primum Justinopolis, mox etiam Avenionis designatus
antistes, utrunque honoris et pietatis munus constantis-
sime detrectavit, unica prothonotarii apostolici, et comi-
tis dignitate contentus. Ejus scripta cum poetica, tum phy-
scia, et historica, et oratoria, versantur jam eruditorum in
manibus peracris ingenii adscita laude, cum vere in singu-
lis solidæ nervos doctrinæ liceat agnoscere, vel id summo
testante Scaligero, qui Pierium poetæ nomine prorsus di-
gnum, non versificatoris affirmat. Vulgatissimum præ cæte-
ris Hyeroglyphicorum opus, quod arcanas Ægyptiorum
refert notas, dum curiosos antiquitatis reddit abunde sa-

tures, præclara moralis, ac politicæ documenta recolit,
ad imitabilem non insipientis populi normam congesta.
Demum hic sui compos, suique domitor, ac æterna
quasi Pallados laura redimitus, cum terrenas exosus
ærumnas ad cælestia quotidie aspiraret, fato functus est
Patavii, anno ætatis octuagesimo primo, natalis Domiui
M.D.LVIII. Parentis obitum Pierides, antesignani do-
ctiores quique familiaris intimi Patavinus Pontifex, ju-
stitio, lacrymis, funebri pegmate decorarunt.

INCERTI.

Valeriana ferens priscae cognomina gentis
Pontificisque Cliens magna Clementis in aula
Clementis sumpto septeni nomine Petrus,
In curam excelsos Medica de stirpe nepotes
Sumpsit, Alexandrum nexu, Hippolytumque ligatos.
Fraterno (hic meritos crines labentibus annis
Purpureo textit velamine, cardo creatus,
Ille prior valido Florentia mænia sceptro
Invasit,) jussusque sacras gestare thiaras,
Qua Iustinoplis fortes consurgit in arces,
Avion atque suam muris ingentibus urbem
Cingit; at oblatos solido neglexit honores
Consilio, Pindum genio, studioque sequutus;
Unde viro præstans accepit copia fandi,
Altaque condendi provenit carmina virtus.
Hic Antenorea tandem consedit in urbe
Præsulis in laribus sacrati, cujus honoris
Expertus largos decies instantibus octo
Annis, extremo submisit lumina fato.

GEORGI ROTINI.

Obscura sub nocte notæ, quas Dædala finxit
Ægyptus, tacitæ delituere diu.

Denique depulsis patuere arcana tenebris ,
 Claraque Pieria symbola luce nitent.
 Pieridum , cæcas errorum absterbere nubes ,
 Et studiis animos irradiare fuit.
 Id porro Musis donarit Apollo ; suopte
 Donat ab ingenio lumina Pierius.

In extremo Pariete Fratrum Minorum Venetiis.

D. O. M.

Pierio Valeriano Bolzanio ,
 Bellunensi ,
 Cujus si negotia diu apud summos
 Principes curata noris ,
 Nihil eum unquam legere , nedum scribere
 Potuisse dicas.
 Sin quæ multa tam docta scripserit
 Inspicias ,
 Nulli hominum otia quietiora contigisse judices.
 Jo: Cornelius Fantini Patritii Veneti filius ,
 Et Fratres locum amico suo intimo
 Unanimes concesserc.

ART. XVI. JACOBUS PONTANUS.

Jacobi Pontani de societate Jesu Poeticarum Institutionum libri III. Editio tertia cum auctario, et Indice hactenus desiderato. Ejusdem Tyracinum poeticum cum supplemento. Ingolstadii, Ex Typographia Adami Sartorii, 1600 8.º

This JACOBUS PONTANUS, (who had no connection with Joannes Pontanus the Neapolitan,) was a native of Brug in Bohemia, and died 1626, æt. 84.

His *Tyrocinium* contains two Books of Elegies; a Book of Funebria; two Books of *Miscellanea*; *Eleazarus*, a Tragedy; *Immolatio Isaac*; and *Stratocles sive Bellum*, Dramas.

ART. XVII. EARLY LITERATURE OF FLORENCE.

1. *Ambrosii Traversari Camaldonensis aliorumque ad ipsum Epistolæ*; acced. ejusdem *vita*, in qua *Historia Litteraria Florentina ab an. 1192 ad 1440 deducra est*, a Laurentio Mehus. Florentiæ 1759 — 2 vol. fol.

2. *Leonardi Bruni Aretini Epistolæ*, ad fidem Cod. MSS. suppletæ etc. recensente Laur. Mehus, Etruriæ Academicæ Corlonensis socio, qui Leonardi vitam scripsit, Manetti et Poggii orationes præmisit, Indices, animadversiones et Præfationem adjecit, librumque novum ac decimum in lucem protulit. Florentiæ 1741, Part. 2, vol. 1. in 4.^o

3. *Francisci Bocchi, Elogiorum, quibus viri clarissimi nati Florentiæ decorantur, liber primus*. Flor. 1609. 4. liber sec. 1609. in 4.^o very rare.

4. *Serie di Ritratti d'uomini illustri Toscani con gli Elogj storici dei medesimi*, Firenze 1766. 4 vol. fol. gr.

5. *Vite d'uomini illustri Fiorentini, scritte da Filippo Villani, colle Annotazioni del Conte Giamma-*

ria *Mazzuchelli*, *Accademico della Crusca*, Venezia 1747 in 4.^o

6. *Dantis, Petrarchæ, et Boccatii Vitæ*, auctore Jannoctio Manetto. Flor. 8.^o rare.

7. *Ugolini Verini de illustratione urbis Florentiæ, Carmina. Lutetiæ. 1583. fol. Ed. rarissima.*

8. *De origine rerum libellus*, auct. Guglielmo Pastregico. Venetiis 1547 in 8.^o extra rare.

Though unprepared to enter at length on this subject, however amply illustrated by the above publications, particularly the life of Ambrosio Traversari by the learned Abate Melhus, and other valuable works, I seize this occasion of introducing to the notice of the English Public, and more particularly to the lovers of Italian Literature, a person, who, though possessed of the most extraordinary endowments, is from the circumstance of his premature death, but little known beyond the precincts of his native City.

MEMOIR OF NICCOLO STANISLAO MEUCCI.

NICCOLO STANISLAO MEUCCI (*), was born at Florence, on the 3^d of December 1720, of an obscure though reputable family. Having from his earliest infancy given tokens of singular acuteness and ability, he was destined by his parents for the Church, and commenced his studies under the auspices of his Maternal Uncle, a schoolmaster at San Casciano, near Florence. In the year 1733, he entered the Archiepiscopal Se-

(*) This notice is extracted from the *Novelle Letterarie di Firenze* an. 1740, to which the reader is referred for a fuller account.

minary of Florence, where he pursued his studies with the greatest ardour, says the Florentine Journalist, « All' ultimo respiro della sua vita troppo breve, e ci ha somma ragione di dubitare, se Firenze, e l'altre Città pure abbiano avuto ancora, o avranno per l'avvenire, altro Giovine di sapere così profondo ed esteso.»

In a short space of time he made himself master of the French, Latin, Greek, and Hebrew languages; became fundamentally acquainted with the arts of Eloquence and Poetry, in which he exercised himself continually, in various idioms, with exquisite taste, and surprising facility; made a rapid progress in philology, acquired extensive knowledge of History, penetrated the most recondite secrets of Natural Philosophy and Metaphysics, and gained some knowledge of Mathematics. He applied himself lastly to the study of Moral philosophy, the sacred Canons and General History of the Church, in which he made eminent Progress.

Amongst his numerous works mostly unpublished and all unfinished, we have in print besides poems in several languages, his erudite notes and illustrations to the modern edition of the Epistles of Philelphus, (1) some articles in a learned and useful work projected by him, entitled « Antichità Illustrata, » of which one volume only was published, (2) etc. etc.

The Students having formed an Academy within the Seminary, with particular rules and institutions, which they styled « Academy of the Industrious, in which they read or recited original compositions, Meucci at every Meeting produced Morsels of Poetry

(1) Francisci Philelphi Epistolæ Flor. 1743 8.º 1.º vol. only.

(2) Florence 1743, 8.º

and Eloquence, and read Dissertations on various subjects. From the latter, I have selected one professing to give a slight Sketch of the Literary History of Florence, for the space of nearly a century: it is copied from the original M. S. in the Library of the Seminary, which, though almost illegible,* (1) and certainly not intended for publication, in its present state, cannot, from the period it embraces, entirely fail to interest those who regard the revival of literature, as an event of some importance, in the History of Mankind.

It was hardly possible that the extraordinary talents and attainments of Meucci, should pass totally unnoticed by his contemporaries.

He was accordingly invited in 1742 to superintend the Florentine College at Rome with promises of still further advancement.

Whilst preparing to accept so flattering an invitation, having already taken his Degree of Doctor in Theology in the University of Florence, he was seized with a violent malignant fever, occasioned, it is thought, by too intense application, and expired on the 25th of November of that year, aged 21 years, 11 Months, and 21 days; to the infinite regret of all who knew him, as to his great talents he added the most amiable Character, « Fu religioso, e modesto, e di costumi innocenti; civile nel trattare, candido, e officioso, e sincero apprezzatore di tutti, » His last obsequies were performed by the students, in the domestic Chapel of the Seminary: and the following Epitaph inscribed to his Memory:

(1) This may perhaps be some apology for the numerous errors which will, I fear, be found in the copy. I have ventured to add a translation, and a few notes.

Fel. Mar. Nicol. Stanisl. Meuccius

De Seminario Florentino

Requiem accipiat in Deo Patre

Et Christo ejus Filio

Alumnus exempli rarissimi

Literis omnibus eruditus

Qui vix. ann. XXI m. XI d. XXII.

The Academy of the Industrious being assembled by desire of the Archbishop and many Literati to celebrate his praises, a long Oration was pronounced by the Abate Guidelli, in which he drew a lively portrait of Meucci, and was followed by the other students, with various pieces of Poetry, Greek, Latin, and Italian; finally his portrait, by a celebrated Master, was placed in a conspicuous situation, with the above inscription on Marble beneath it.

ESSAY OF N. S. MEUCCI.

Se vero è per comun consentimento, che dolce e cara sopra ogni altra umana cosa esserci debbe la patria, talchè l'amore di lei ogni altro amore comprende come avvisò Cicerone non vi maravigliate, che a preferenza d'ogni altro argomento mi sia proposto in questa sera di tessere un breve elogio di questa nostra città fiorentissima, capo della bella Toscana, e dell'Italia tutta gran lustro e decoro.

Sono a dir vero tanti e sì rari i pregi di lei, che ogni buon Cittadino a' titolo di gratitudine perciò che a lui ne risulta, debbe godere non poco in ridurseli talora alla mente e soffrir volentieri che da altri se ne fuccia parola, onde restino quelli viepiù noti e palesi; egli è ben vero che non a tutti in generale stender si debbe il presente ragionamento ma solo a quei particolari che ella si è acquistata con la promozione delle buone lettere, con disegno di scorrere dal 1340 fino al 1430, dal tempo cioè in cui specialmente fiorì Francesco Petrarca fino a quello in cui fu quà chiamato a professore l'Eloquenza, Francesco Filelfo.

Anderò dunque brevemente investigando quali fossero gli studj, quali i maestri, e quali quei dotti discepoli, per mezzo di cui incominciarono a spargersi i semi del buon gusto che oggi vi regna, quali le Biblioteche, quali i Musei, quali finalmente i Fautori delle lettere e dei letterati, che gettarono per così dire i fondamenti di questo nobilissimo Tempio, in cui il buon gusto medesimo quasi un Dio nel suo trono risiede.

Non sarà tutto questo che un saggio di ciò che

io in altro tempo e con maggiori notizie spero di fare più compito, ed esatto, ma per questo saggio medesimo io prometto il vostro benigno compatimento, AA, persuaso da quell'amore, che in voi come in persone colte suppongo e per le lettere, e per la patria, e per tutti coloro che a misura delle proprie forze s'ingegnano di tempo in tempo di esporvi le loro studiose ricerche.

Non vi ha dubbio, AA, che nel tempo ancora delle più fiere persecuzioni che abbiano avuta le lettere nell'Italia, e specialmente sotto gli ultimi Re de' Goti e Longobardi, non vi ha disse dubbio, che non sieno in essa fioriti alquanto gli studj, e che in conseguenza anco nella nostra Firenze non possa esservi sempre stato, qualche amore per le lettere, e qualche esercizio laudevole delle medesime.

Sarà dunque bene sul bel principio avvertire che non si fa ora da me questione degli studj, e degli uomini che per essi fioriscono dalle metà in circa del secolo XIV fino all'anno 30 nel susseguente, se non in quanto per mezzo di questi incominciò a nascere il buon gusto negli studj, e specialmente in quelli che belle lettere e lettere umane s'appellano.

Certamente se degli studj; delle facoltà superiori, degli uomini, che vi furono in quei tempi i più eccellenti, volessi io far parola, dovrei primariamente come di cosa più insigne ragionare alquanto della nostra Università Fiorentina, il cui stabilimento determinato dalla Repubblica nostra fino dal 1321 fu poi promosso circa al 1342 dal nostro Vescovo Angiolo Acciajoli, ed ebbe finalmente il suo compimento sotto il di lui successore Francesco Atti da Todi per una bolla di Clemente VI spedita quà d'Avignone nel 1348.

E per vero dire gustosa e facil cosa sarebbe li rammentare alcuni di quei più illustri soggetti che tanto decoro apportarono a questa Università, ed a quelli ordini religiosi, in cui la maggior parte fiorivano; ma poichè questa materia non molto appartiene al fine, ch'io mi sono principalmente proposto, basti ora l'avvertire soltanto che l'Università mentovata in tal tempo fu stabilita, e fu di grande incentivo per intraprendere gli studj più serj e più gravi, e molti risveglio dalle Città circonvicine a farne quivi i primi corsi sotto bravi Teologi specialmente e dotti Giurisconsulti.

Avanzando adunque il discorso guista l'intento mio principale, i primi uomini; che nel secolo XIV s'incontrano degli studj delle umane lettere ristoratori furono certamente Francesco Petrarca e Giovanni Boccaccio amendue Fiorentini, quantunque il primo in Arezzo nascesse, e quasi per tutto il tempo della sua vita da Firenze fosse bandito; l'altro da alcuni si sia creduto nati in Certaldo, dove degli non fu che oriundo.

Questi dal genio loro naturale ad altri studj più leggidri inclinati, e di quello della legge disgustati ugualmente dappoichè liberi furono, e di stesse padroni, il genio naturale seguendo questi abbondarono; ed agli altri applicaronsi con tutto l'ingegno.

Cino di Sigibaldi da Pistoia, Giovanni d'Andrea, Gio: Calderino, e Bart. d'Ossa, non trovarono nel Petrarca per le legge quella disposizione medesima che Barlaamo Calabrese monaco Basiliano e poi Vescovo di Geraci vi aveva trovato per le umane lettere ne' quale a Pisa era già stato suo precettore; siccome il medesimo Cino non trovo nel Boccaccio l'inclinazione medesima per gli studj legali, che per gli studj della Filosofia trovò in lui Giovanni da Strada, Andalo di

Negro Genovese , e specialmente il Petrarca , e Leonzio Pilato nativo della Tessalonica . Non deesi certamente dubitare , che nelle leggi ancora e nella Filosofia otti non fossero questi due Valentuomini , ma debbesi altresì tenerè per certo , che non furono queste le scienze che essi coltivarono con impegno maggiore .

Le opere loro a tutto il mondo notissime bastamente àmostrano che l'Eloquenza sola o nel verso o nella prosa , e l'erudizione acquistata nei Classici autori ed un qualche principio di gusto della lingua Latina , sono le tre cose che gli reséro illustri e più celebri . Quello poi che a me sembra più degno di lode si è che a questi laudevoli studj aggiunsero eglino fino della ciò loro più fresca la cognizione delle lettere greche , cosa in quei tempi affatto nuova , barbara e pellegrina , e che tanti ha reso dopo di loro illustri nella patria nostra , nella nostra Toscana , ed in tutta l'Italia . Egli è ben vero , che in questo particolare studio non meritò certamente tanto lode il Petrarca , quanto ognun debbe accordarne al Boccaccio . In fatti non troviamo che il primo nel libro dell'ignoranza di se medesimo attesta che dal sopramentovato Barlaamo apprese egli qualche primo rudimento delle lettere Greche , ma che non poté compir questo studio attesa la morte del suo maestro ; senza che noi sappiamo che ei li continuasse giammai .

Al contraris Gio: Boccaccio essendo in Sicilia ed avendo secondo alcuni appresi gli elementi del Greca Idioma dal sopralodato Barlaamo , ne continuò sempre lo studio e specialmente sotto Leonzio Pilato di Tessalonica che egli fece da Venezia venire co' suoi consigli a Firenze , e le cui lezioni egli sentì per tre anni . Di questo è certamente testimonio ben chiaro , l'opera della Gentalogia degli Dei , la traduzione dell'Iliade d'Ome-

ro, da lui mandata al Petrarca, guisa l'osservazione di Mons. Beccadelli, la pubblica lettura, che egli procurò apposta per i libri d'Omero, ed altre simili cose da lui raccontate nella Genealogia, che non si trovano punto lette del nostro Petrarca.

Quindi è che Giannozzo Manetti, uomo assai celebre nel secolo XV, del solo Boccaccio voleva, che si riconoscesse tutto ciò, che allora vi era di Greca erudizione, come quello che » *primus Præceptorum et libris Græcos a nobis per longa terrarum merisque spatia distantes propriis sumptibus in Etruriam reduxit.* » Egli è ben vero, che se il Petrarca, in questo genere d'erudizione non merita la lode giustamente dovuta al Boccaccio, nulladimeno, stima ugualmente debbesi avere per l'uno, e per l'altro a riguardo degli altri studj, e maggiore per il primo se della Poesia si favella. Il nostro Coluccio Salutati in alcune lettere da lui scritte sul principio del suo Cancellierato, una a Benvenuto de' Rumbaldi da Imola, una a Francesco di Brossano, un'altra ad un Conte Anonimo, amendue loda ugualmente pe' loro scritti, ed amendue ancora antepone agli antichi Classici autori uguale stima mostrando per l'Affrica dell'uno, che per l'Egloghe dell'altro; ma sen si ricava delle medesime lettere, che la stima di Coluccio per il Petrarca era maggiore, mentre egli dando la nuova della morte del Boccaccio al soprammentovato Francesco di Brossano, dice, che in quello ancor vivo consoleva alquanto il dolore ricevuto per la morte del gran Petrarca, dolore che egli confessa di non aver mai provato, nè di essere per provar maggiore giammai; proseguendo poscia con altre espressioni di somma stima le lodi di quel gran Poeta, le quali a me sembrano superiori a quelli con cui egli commenda il Boccaccio.

Infatti, in un secolo in cui la stima maggiore degli uomini si accordava facilmente ai Poeti, ed agli scrittori di filosofia morale, non poteva questa non essere pel Petrarca maggiore, che con poco valenti fu nella morale filosofia, ed alquanto migliore del Boccaccio, nella Poesia Latina, che egli sè quasi risuscitare, ed eccellente come ognun sa nella Toscana, senza esservi stato indirizzato probabilmente da altri, che da Benvenuto da Imola, e da Cino da Pistoia, uno de' suoi primi maestri, e di questi ancora assai poco. Grande è dunque l'obbligazione che aver debbono al Petrarca ed al Boccaccio, le umane lettere; ma non minore certamente quella che esse debbono professare a Luigi Marsili Eremitano di S. Agostino, e Dottore nell'Università nostra, ed a Giovanni di Ravenna, che alcuni dicono malamente de' Terretti, essendo de' Malpaglini, e probabilmente lo stesso che da Coluccio si appella anehe talvolta Conversano; il primo certamente lodato dal Petrarca in una delle sue Senili come uomo di grandi e rari talenti, e di vasta e singolare erudizione. Non solamente nelle scienze superiori servì a molti di guida, ma eziandio nelle lettere umane indirizzò non pochi giovani, che per quei tempi riuscirono letterati eccellenti. Poggio Bracciolini nell'orazione funerale a Niccolò Niccoli afferma che la cella di lui da molti giovani era continuamente frequentata, e fra gli altri che molto dotti uscirono della sua schola, si contano dal Poccianti, Giovanni Laureuse, Roberto Rossi, e lo stesso Niccoli da rammentarsi sotto più volte, e sempre con lode.

Leonardo Aretino nel Dialogo a Pietro Istro, che manoscritto si conserva nell'insigne nostra Magliabechiana, introduce Coluccio a favellare sopra il nostro

Marsili, ed esso in lui ammirava la dovizia delle cognizioni le più pregevoli e rari, una gran tenacità di memoria che mostrava frequentemente nel recitare molti pezzi di *Virgilio* di *Cicerone*, di *Seneca*, e degli altri vecchi maestri; e confessa di aver molte cose da lui apprese, dicendolo un uomo, a cui nulla si poteva portare, che nuovo gli giungesse, avendo già tutto visto e chiaramente conosciuto. *Giovanni* poi da *Ravenna*; che per testimonio di *Flavio Biondo* da *Forlì*, storico assai rinomato del secolo *XV*, conobbe da fanciullo, il *Petrarca* già vecchio, anzi, come ricavasi dalla *Cronica* del *Foresti*, e da una lettera di *Coluccio* a *Carlo Malatesta*, fu del *Petrarca* stesso discepolo, e con lui conversò quasi quindici anni, tanto valeva nella morale filosofia, nella Storia, nella Poesia, e nell'Eloquenza, che dopo avere con molta lode professato in *Venezia*, chiamato fu a *Firenze*, ove fra gli altri allievi ch'ei fece, si contano con non poca sua lode, *Ambrogio Traversari* conosciuto comunemente sotto il nome di *Ambrogio Camaldolese*.

Poggio Bracciolini, *Palla Strozzi*, *Roberto Rossi*, *Leonardo Aretino*, *Carlo Marsuppini*, e *Jacopo d'Angelo* di *Scarperia*, cioè a dire i maggiori Letterati di quel tempo in *Firenze*, siccome in *Venezia* lo erano *Pietro Paolo Vergerio* il vecchio, *Francesco Barbaro*, *Guarino da Verona*, ed altri in diversi luoghi, che già erano stati sotto la sua disciplina.

Egli è ben vero, che siccome io tengo per certo col *Vossio*, col *Fabricio* e col *Signor Recanati*, che alcune opere egli lasciasse scritte, del che pare che dubitasse *Flavio Biondo*, così non saprei assicurare per lo contrario nè di lui nè del soprallodato *Marsili*, che tanto l'uno quanto l'altro la lingua Greca possedesse, e che di essa qual-

che principio desse, e qualche saggio ai suoi scolari sopralodati. Noi troviamo certamente, che da Coluccio Salutati dell' uno e dell' altro assai familiare, confessa Leonardo Aretino di riconoscere la cognizione acquistata, delle lettere Greche; e che M. Lenfant crede che lo stesso Coluccio le medesime insegnasse al nostro Niccolò Niccoli; onde potrebbe per ciò parere che egli le avesse facilmente apprese, o dal nostro Marsili, o da Giovanni da Ravenna.

Ma per vero dire, io non saprei primariamente decidere se Coluccio quantunque uomo dottissimo, e comune amico e promotore delle lettere e dei Letterati del suo secolo, avesse tintura alcuna di lingua Greca, non vedendo che M. Lenfant abbia appoggiata sopra alcuna autorità la sua proposizione, e che veramente ei ne potesse trovare per fiancheggiarla, e parendomi dall' altro canto che le parole di Leon. Aretino non altro portino se non che Coluccio molto contribuì al di lui avanzamento nella medesima lingua, lo che come ognun vede in molte maniere seguir poteva anco quando Coluccio non ne avesse avuta la menoma cognizione. In secondo luogo quando ancor si conceda che Coluccio di questo bel pregio adorno fosse, io non saprei assicurare che dal Marsili o da Giovanni da Ravenna, anzichè dal Boccaccio, o da Leonzio Pilato, o forse da Emanuele Chrisolora essendo già vecchio ei l' avesse ricevuto. Oltre di questo, io trovo che il Volterrano parlando di quegli che studiavano sotto il Chrisolora, dice » Hospita jam latinis legitima literis imbutos, Emmanuel Chrysoloras schola rursus excepit«; lo che rapportandosi a ciò che poco sopra egli dice di Gio: da Ravenna, si potrà agevolmente conchiudere che questo delle latine lettere solamente fu maestro in Firenze, e finchè non

si trovi qualche convincente testimonio a favore del Marsili, lo stesso si potrà credere anche di lui. Quel che si può notare specialmente di Gio: da Ravenna, si è, che egli ritrovò varj libri di Cicerone non per anco scoperti, se credere si voglia al Marchesi che ne ricavò la notizia del Rossi, scrittore della Storia di quella Città.

Dal fin què detto apparisce che l'Eloquenza sì nel verso che nella prosa, e nelle lingue Latine e Toscane, era tutta l'occupazione di quei primi studenti per mezzo de' quali, venne meno di giorno in giorno l'antica barbaria, non sapendosi che altre pubbliche vi fossero in quei tempi in Firenze di umane lettere, che quella della lingua Latina, e quella della Toscana, che comunemente si appella la lettura di Dante, esercitata la prima volta dal nostro Boccaccio, e quindi da un certo Antonio Piovano, di cui s'ignora il cognome, da Filippo Villani, e dal sopralodato Gio: da Ravenna, senza che si sappia che Leonzio Pilato nella sua cattedra di lettere Greche avesse alcun successore. Gli anni susseguenti furono in questo assai più felici, quando il dottissimo Emanuele Chiosolario spedito con titolo d'Ambasciatore da Manuele Paleologo, non come scrisse M. Lenfant da Giovanni suo figlio, ai Principi Europei per chieder loro ajuto contro Bajazette Signore dei Turchi, dopo d'aver scorsa invano la Francia, la Germania, e l'Inghilterra, passato nel 1399 in Italia per secondar l'amore che egli aveva per le belle lettere, lasciò quivi il carattere d'Ambasciatore, per prender quello di Professore di lingua Greca. Venezia, Firenze, Roma e Pavia, furono le Città che delle sue lezioni, con molta sua lode e vantaggio goderon. Pietro Paolo Vergerio il vecchio, Francesco Barbaro, Leonardo Giustiniani, Guarino

da Verona, furono a dir vero suoi grandi allievi in Venezia; ma non meno in Firenze lo furono Leon. Aretino, Amb. Camaldolese, Jacopo d'Angelo di Scarperia, Poggio Bracciolini, Carlo Marsuppini, Andrea Fioco, Niccolo Niccoli, Palla Strozzi, della cui perizia nelle lettere Greche, testimonj ben chiari sono le diligenti se non esatte versioni, che di varj scrittori Greci fecero i soprannominati soggetti, a riserva degli ultimi tre, de' quali a mia notizia nullo v'ha di scritto in questo genere. I discepoli eziandio, che essi ebbero, fanno insieme vedere la perizia loro, e la continuazione dello studio Greco, che da quei tempi ai nostri non è mai totalmente mancato.

Potrei qui, non v'ha dubbio, tesservi un lungo Catalogo di questi illust. i soggetti. ma poichè lunga cosa, e poco interessante potrebbe esso riuscire, io mi restringo al nostro Giannozzo Manetti, contentandomi di solo avvertire che vanno errati coloro, che il Volterrano forse seguendo, del Chrisolora lo fanno discepolo, quando veramente ei non apprese le lettere greche se non di 25 anni da Ambrogio di Camaldoli, essendo già sei morto nel Concilio di Costanza il lodato Chrisolora, come se io non iscambio, ha notato nella vita del Manetti medesimo, anco il chiarissimo Signor Muratori. Quantunque però il Chrisolora in nulla più esercitasse gl'ingegni Italiani, e specialmente i Fiorentini, che nello studio delle lettere Greche, tuttavia si può dire, che col mezzo di esse egli vi sparse un gusto universale per tutto ciò che le umane lettere han di più bello, e più pregevole. Quindi è che non si contentarono alcuni della Greca Letteratura, ma nutrirono se non altro un amore particolare per l'Ebraica. Leon. Aretino fu certamente alieno di questo studio, come quegli

che inutile affatto lo riputava , e per tale s' ingegnò di dimostrarlo a Gio. Cirignano di Lucca ; ma quantunque di lui amicissimo , il suo sentimento non seguì punto il nostro Niccoli , ch' anzi ingegnossi d' impegnarsi Poggio , quando questi si ritrovava a Costanza , ed esso con qualche applicazione vi attese sotto un Rabbino già fatto Cristiano , senza però che si sappia con qualche certezza che ei ne ricavasse molto profitto. Giannozzo Manetti riuscì nello studio Ebraico assai meglio del Poggio , giacchè se si vuol credere al Naldi , scrittore della sua vita che fiorì verso il 1470 , ventidue anni egli impiegò nello studio delle tre lingue , Latina , Greca , ed Ebraica , tenendo in sua casa due Greci ed un suo che ben sapeva l'Ebreo , con avere ordinato ai due primi di non parlargli che in Greco , al terzo di non usar seco altra lingua che l'Ebreo ; onde avvenne che più traduzioni egli fece dal Greco , ed in tre anni tutti i Salmi tradusse , non come scrissero il Poccianti e il Possevini , soli cinquant'anni , meritandosi in tal maniera d' esser detto Trilingue , da Ugolini , e come tale diffusamente lodato nell'Italia e Spagna Orientale , opera postuma del celebre Paolo Colomies , stampata in Amburgo con le note del chiarissimo Volfio. Delle quali cose chiaro apparisce aver preso non piccolo abbaglio M. Huet allora quando asserì che ne' secoli XIV e XV non fu coltivato in Italia lo studio Ebraico , mentre per lo contrario sì bei principj vi se ne videro anco prima del Poliziano , di cui non vi ha motivo alcuno di dubitare che di questa parte ancora d' erudizione adorno non fosse.

Ma egli è omai tempo di favellare alcun poco di quei mezzi materiali , che più servirono a ristabilire in Italia le belle lettere , cioè a dire le Biblioteche. Os-

sero adunque che ai tempi del Petrarca e del Boccaccio, molto ne era sprovista l'Italia nostra e quelle medesime che vi erano, appena non s'ignoravano. Il primo che procurasse di farne acquisto fu il Boccaccio medesimo, il quale bramoso di molto sapere, parecchi colici si fe venire di Grecia, parecchi da se stesso trascrisse, non come copista altrui, ma come bramoso d'istruire vieppiù se medesimo; lo che avverte assai bene ricavarsi da un testimonio del Manetti il Signor Domenico Maria Manni. Il Petrarca altresì di molti fe provvisione, e questi forse in gran parte passarono poscia nella Libreria di Coluccio Salutati, già più volte con lode mentovata. Ma chichesia di ciò certamente, che questo gran Cancelliere della nostra Repubblica, tanto pose di studio in far raccolta de' libri, che quasi 800 potè in quei tempi possederne, assicurandoci il Poggio nell'Orazione funerale del Niccoli, che la Libreria di Coluccio riguardo al numero de' Codici, di poco era inferiore a quella del medesimo Niccoli, che ne avea con gran fatica, e grande spese fatto acquisto di più di 800. Ma poichè del Niccoli m'è accaduto di far parola, io non istimo fuor di proposito spiegare più amplamente quali mezzi egli tenesse, qual'industria egli usasse per ritrovare antichi colici, e per comporre di essi una copiosa Biblioteca.

In primo luogo adunque essendosi venduti i libri del Petrarca, e di Coluccio dopo la morte loro, come racconta il Poggio nella già lodata Orazione, io credo assai verisimile, che il nostro Niccoli di essi buona parte comprasse, e che quelli ancora del Boccaccio per qualche tempo ritenesse, fintanto che edificata da lui la Libreria degli Eremitani di S. Agostino di questa Città, in essa non furono traslati, come nella Vita

del Boccaccio riferisce il Manetti. In secondo luogo io stimo assai probabile che molti ne potesse avere per mezzo del Poggio, il quale essendo in Costanza e in Londra, ma specialmente in Costanza, molte diligenze fece per ritrovarne, e molti ancora ne ritrova e fece comprare, de' quali si può vedere un Catalogo più esatto di quello, che già ne desse M. Lenfant, presso il Sig. Recanati, e Niceron, nella vita del Poggio medesimo; e ultimamente, presso l'Eminentiss. Sig. Cardinale Querini, nella *Diatriba Preliminare all'Epistole di Francesco Barbaro*. Infatti se si leggono le lettere del Poggio al Niccoli si vedrà chiaramente, che questo secondo, altro non faceva nelle sue, che richiedere al primo delle notizie di Codici nuovamente scoperti, e pregarlo insieme a visitare in tutta l'Inghilterra, come egli aveva già fatto nella Germania, e specialmente nel celebre Monastero di S. Gallo, tutte le Librerie di quei monaci, facendosi dare inventarj dei Codici che vi erano, e quando ve ne fossero dei pregevoli facendo di essi far la copia anco a sue spese. Questi desiderj del Niccoli, quantunque non furono pienamente soddisfatti, parte a cagione della peste che impediva al Poggio l'innoltrarsi nell'Inghilterra, parte a cagione dell'ignoranza dei Monaci, che quelle Librerie custodivano, parte finalmente a cagione della scarsezza dei Codici, che egli da per tutto notava in quell'Isola, specialmente riguardo agli autori profani; furono tuttavia in parte adempiti, mentre anco in detta Isola ei ritrovò qualche Codice, e altri Fiorentini cercarono di supplirne con ciò che in quelle Librerie si ritrovava di più. Lunga cosa sarebbe il fare un dettaglio di quegli acquisti letterarj che fece per mezzo del Poggio, il nostro Niccoli; onde è che io mi contento di soggiungere, che

quantunque a persuasione del Poggio medesimo, ei non intraprendesse, come avea già disegnato, il viaggio della Grecia, nulladimeno anco di essa ricovò parecchi Codici, e per mezzo dei mercanti Fiorentini, che in quella parte traffcavano, o per mezzo di altri Letterati amici suoi. Ho già notato di sopra, che per testimonianza del Poggio, i libri del Niccoli erano più di 800; ma non istimo di dover qui ora tacere, che Ugolino Verini, il quale fiorì verso il fine del secolo XV, riduce il numero, indeterminato del Poggio, a 1000, emendati codici, seguendone la comune opinione. Comunque ciò sia, certa cosa è, che questa copiosa raccolta di libri; lasciata dal Niccoli al pubblico, fu trasferita dagli Esecutori testamentarj nella Libreria di S. Marco, come i codici del Boccaccio lo erano stati, in quella dei PP. di S. Spirito, arricchita poscia, ed accresciuta notabilmente da quei del Marsili, come riferisce il Poccianti. Resterebbe ora da ricercare se il Poggio, che tanto attese a fare acquisto di buoni Codici, formasse poi di essi, qualche copiosa Biblioteca; ma sapendosi quale spesa sì fatte imprese richieggono, e per l'altra parte quanto scarso di danaro, per lo più fosse il Poggio medesimo; io mi do a credere che potrà ognun rimaner persuaso, che la Biblioteca di lui non arrivò a un gran pezzo quella del Niccoli; tanto più, che non trovasi memoria distinta, se non se in sua lettera all' Arcivescovo di Milano, e in una d' Ambrogio Camaldolese a un certo Girolamo, Monaco della medesima religione; ed è anzi cosa molto probabile, che per riparare ai bisogni della vita comune s' inducesse egli talvolta vendere a qualche Codice, come si sa che egli erede un Tito Livio bellissimo scritto da sua propria mano, ad Antonio Panormita, secondo quel che ri-

cavasi da una lettera del medesimo Antonio , a Alfonso , Re d' Aragona e di Napoli , di cui egli era Segretario. Quello che della dovizia dei libri del Poggio s' è da me detto , lo stesso dirsi può facilmente delle private Librerie di Leon. Aretino , di Carlo Marsupini , d' Ambrogio Camaldolese , e d' altri letterati Fiorentini del secolo XV , de' quali tutti si può certamente asserire , che parecchi pregevoli codici possedessero , ma non si può assicurare in modo alcuno che questi pari di numero fossero a quei pari di numero fossero a quei del Niccoli , essendo più verisimile che dai Codici e di lui e di altri profittessero , anzi che sopra libri di sua proprietà , facessero quei buoni e laudevoli studj , per cui immortali rimanessero nella memoria de' Posterì. Sarebbe ora tempo di ragionarvi , A.A. del genio per ogni sorte di antichità , che come quello dei Codici , e delle Biblioteche , s' era già insinuato negli ingegni Fiorentini , prima ancora che dilatato fosse dalla gran Casa dei Medici , siccome dei primi fautori delle lettere e dei Letterati ; pel merito de' quali potè Firenze con tutta verità esser detto dal chiarissimo Don Mabillon primum literarum renascentium domicilium. E certamente grata sarebbe la rimembranza delle raccolte , che fin da quei tempi , si facevano di antiche statue , pitture , immagini , medaglie , avanti ancora che dai Greci scacciati delle loro Provincie si cercasse quivi un asilo per le belle arti , in cui avevano essi specialmente sempre fioriti. Io goderei non poco di potervi esporre l'industria in questo genere de' più volte lodati Foggì. Bracciolini e Niccolò Niccoli , il secondo de' quali , non solo pensò per tutto il corso della sua vita , a mantenere in Firenze lo studio Greco , fattovi , dirò così , rifiorire per mezzo del Chrisolora , procurando che dopo

di lui vi professassero il celebre Guarino da Verona, Giovanni Aurispa, celebre Siciliano e il dotto Francesco Filelfo da Tolentino, ma ogni sorte di Letteratura talmente gustò e promosse, che anco in questo meno importante meritossi più di ogni altro nome e fama immortale. Ma poichè lunga cosa sarebbe il dar quivi anco un semplice saggio di questi due ultimi articoli, riservando il far questo ad altra occasione, io stimo proprio, AA., di togliervi ora col mio silenzio la noja, che avrò senza alcun dubbio recata, col fin qui disteso, rozzo ed incolto ragionamento.

MEUCCI.

ESSAY OF NIC. STANIS. MEUCCI ON THE STATE OF LITERATURE
IN FLORENCE FROM 1340 to 1430.

If it be acknowledged by common consent, that our Country should be dear to us above all things, and that the love of our Country, as Cicero says, comprehends, every other, you will not be surprised, O Academicians! that in preference to every other argument I propose devoting this evening to a short eulogy on this our flourishing City, chief of beauteous Tuscany, and ornament of all Italy.

In truth, so numerous and extraordinary are her merits, that every good citizen, in gratitude for the advantages resulting to himself, must rejoice in having them recalled to him, and readily permit others to celebrate them, as a means of rendering them still more conspicuous; it is true indeed, that this discourse will not be extended to all, but to those only which she has acquired by the promotion of literature; and with this design, I shall rapidly run over the interval from 1340 till 1430; that is from the period when Petrarch may be more properly said to have flourished, until that in which Francesco Filelfo was invited to fill the Chair of Eloquence.

I proceed then briefly to investigate what studies, what masters and what disciples first sowed the seeds of that good taste, that reigns at present amongst us; what libraries, what museums, and finally what fostering protectors of letters and of learned men, laid, as it were, the foundation of that noble temple, in which the genius of good taste presides as a tutelary Deity.

This will be merely a sketch of that, which I hope at some future time with more ample notices, to render fuller and more accurate, but for this sketch only, O Academicians! I promise myself your indulgence, persuaded of that love which you, in common with all persons of cultivated understanding, bear towards literature, the Country, and all those individuals, who endeavour in proportion to their respective abilities, to lay before you the result of their studious researches.

There is no doubt that even whilst suffering the severest persecutions, and especially under the last kings of the Goths and Lombards, there is no doubt I say, that literature still in some degree flourished in Italy, and consequently, it is impossible that our Florence should have been without some love of letters, and some laudable cultivation of them!

It will be well therefore to give notice from the commencement, that I shall only touch on the studies that flourished from about the middle of the 14.th century untill the year 30 of the following, so far only, as by their means a good taste in studies, and especially in that of polite literature, began to spring up.

Were I to discuss the studies of superior order, and the men who excelled in them at that period, I should commence, by speaking of our Florentine University, the establishment of which, determined on by the Republic since 1321, was afterwards promoted by our Bishop Angiolo Acciajoli, and finally received its completion under his successor Francesco Atti da Todi (1) by a Bull of Clement VIth sent from Avignon in 1348.

(1) Vid. Ughelli. Italia Sacra.

And in truth, it would be a pleasing labour to recall some of those illustrious subjects, who conferred so much honour on the University, and on the Religious Orders, in which the greater part flourished; but as this matter has not a strict reference to my principal object, it will suffice here to observe that the above mentioned University, established at that period, was a great stimulus to serious studies, and excited many, from the surrounding cities, to enter on their course of study under learned lawyers and Theologians.

Proceeding therefore to my principal object, the first we remark as restorers of polite literature in the 14.th Century are certainly Francesco Petrarca and Giovanni Boccaccio (1) both Florentines: though the first, born in Arezzo, was the greater part of his life banished from Florence; and the other is by some supposed to have been born at Certaldo, from whence his family derive their origin.

These, led equally by their natural genius to lighter studies, and disgusted with that of the laws, were no sooner masters of themselves, than following the bent of nature, they abandoned them, and applied themselves with ardour to other pursuits.

Cino da Pistoia, (2) Giovanni d' Andrea, (3) Gio.

(1) Of the works concerning Petrarch ample notices have been given in a preceding article; for Boccaccio it will be sufficient here to indicate the *Storia del Decamerone* of Manni, the « *Scrittori d' Italia* » of the Conte Mazzuchelli; and the excellent modern life of Boccaccio by the Cav. Baldelli.

(2) We have an interesting modern life of Cino, by the Abate Sebastieno Ciampi, Pisa 1808 in 4. See likewise Crescimbeni, *della volgar Poesia* ec.

(3) Of Bologna, though his Biographers, Domenico di Ban-

Calderino, (1) and Bart, d' Ossa, (2) did not discover in Petrarch that disposition for the laws, that the Calabrian monk, Barlaamo (3) afterwards Bishop of Geraci, had found in him for polite literature, in which he had before been his preceptor at Pisa; neither did Cino find in Boccaccio the same inclination for legal studies, that Gio: da Strada, (4) Andalo di Negro of Genoa, and especially Petrarch, and Leontius Pilatus, of Thessalonica, (5) had found in him for that of Philosophy. It cannot certainly be doubted that these two celebrated men were likewise skilled in the laws; but it is nevertheless certain that such were not the studies they pursued with the greatest ardour.

Their works notorious to the whole world, sufficiently demonstrate, that eloquence, whether in prose,

dino, of Arezzo. and Filippo Villani, rank him among the illustrious Florentines. On this question, vid. Mehus. Vit. Amb. Camald. and Mazzuchelli, Scrittori d' Italia; who examines the evidence on both sides.

(1) Also of Bologna, the adopted son of Andrea. See Fantuzzi Scrittori Bolognesi; Alidosi, Dottori Bolog. etc. etc.

(2) Of Bergamo, see Calvi, Scena letteraria degli Scrittori Bergamaschi. It is foreign to my purpose to examine whether Petrarch really studied under these Masters.

(3) Vid. Ughelli, Italia Sacra, Mazzuchelli as above etc. etc.

(4) Father of the celebrated Poet, Zanobi.

(5) Petrarch, alluding to this singular personage, thus describes him; « Leo noster vere Calaber, et ut ipse vult, Thessolus, quasi nobilius sit Græcum esse quam Italum; idem tamen, ut apud nos Græcus, sicut apud illos, credo, Italus, quo scilicet utrobique peregrina nobilitetur origine. » Ep. Sen. lib. 3. Ep. 6. We find frequent mention of Leontius in the letters of Petrarch, and in one to Boccaccio, he gives an account of his tragical end.

or verse, the erudition drawn from the Classic Authors, and some dawning of taste in the Latin language, were what chiefly contributed to render them illustrious. What appears to me most worthy of admiration in them, is that they joined to these laudable pursuits, even from their tenderest youth, the study of Greek literature, a circumstance in those times altogether singular, and that has since rendered so many illustrious in our country, and in all Italy. In this particular however, the same praise cannot be accorded to Petrarch as to Boccaccio. In fact we find the former in his book, *de ipsius et aliorum ignorantia*, confessing that having under the above mentioned Barlaam learned the first rudiments of Greek, he was prevented from continuing it by the death of his master, and we know not whether he ever resumed it. Boccaccio on the contrary, being in Sicily, and having, as some say, learned the elements of Greek from Barlaamo, continued ever after the study of it, under Leontius Pilatus, who by his advice came to Florence, and whose lectures he attended during three years. Ample testimony of this is afforded by his Genealogy of the Gods, his Translation of the Iliad, sent by him, according to Mons. Beccadelli to Petrarch, the public lectureship established by him expressly for the books of Homer, and other similar circumstances mentioned by him, which are nowhere found of Petrarch. Hence it is that Gianozzo Manelli, a man very celebrated in the 15th century, speaks of Boccaccio as possessing all that then existed of Greek erudition; « *primus Præceptorem et libros Græcos a nobis per longa terrarum marisque spatia distantes, propriis sumptibus in Etruriam reduxit.* »

It is nevertheless true, that if Petrarch does not merit on this score equal praise with Boccaccio, we should

hold them in equal estimation in other respects, and as far as Poetry is concerned, give the preference to the former. Coluccio (1). Salutati in some Letters written by him at the commencement of his Chancellorship, one to Benvenuto of Imola (2), one to Francesco di Bros,

(1) Born 1330, elected Chancellor of Florence 1375, died 1406. Vid. Mazzuchelli, *Scritt. d' Ital.* vol. 1. part. 1. p. 503. Two rival editions of the Epistles of Coluccio, were published at Florence in the same year 1741, by the Ab. Mehus, and a Bookseller named Rigacci; each prefixing to them the life of the author by Filippo Villano, which the former illustrated with many learned and useful annotations. Scipio Ammirato records a saying of Giangaleazzo Visconti, that he feared a single letter of Coluccio, more than an Army of 20000 men. Ugolino Verini likewise bears testimony to the force of his eloquence;

Si non eloquio, gravitate Coluccius omnes

Exsuperat, cujus, seu fulmina, dicta Tyrannus

Bebryacus timuit; tantum terroris habebat. *De Illustr. Urb. Flor.*

Few of the works of Coluccio have seen the light, besides his Epistles and one Sonnet published by Crescimbeni from the Chigi Library. We must regret the loss of a poetical composition in honor of Petrarch, perhaps the same alluded to by Villani, and by Manetti in his life of Petrarch, in these words; *de hac præcipue ejus mortis, Coluccius, nec ignobilis nostri temporis Poeta, libellum quemdam composuit.* » The laurel of Poet was conferred on him after his death.

(2) We possess but little information of the life of Benvenuto. In or before the year 1375 he commenced his public reading and exposition of Dante at Bologna, which he continued ten years, and to which we owe his ample Commentary on that author. Such parts of it as serve to illustrate History, were published by Muratori, *Antiq. Ital.* vol 1, and an Italian translation by an anonymous Author is affixed to the rare edition of the *Divina Commedia* 1477 per Vendelino da Spira. He also wrote a History of the Roman Emperors, from Julius Cæsar to Wenceslaus, then reigning, usually joined to the works of Petrarch, and by some attributed to him.

sano (1), and another to a certain anonymous Count, praises them equally for their writings, and prefers both to the Ancient Classics, expressing equal admiration for the *Africa* of the one, and the *Eclogues* of the other. But it is easy to perceive from these letters, that he entertained a greater esteem for Petrarch, as, whilst relating the death of Boccaccio to Francesco di Brossano, he says that in him living he found some consolation for the grief occasioned by the death of the great Petrarch, a grief, such as he had never experienced before, nor can ever feel again; and proceeds with other expressions of esteem for that great Poet, which appear to me stronger than those he uses in speaking of Boccaccio.

In fact, in an age which more readily accorded its esteem to Poets and writers on moral Philosophy than to others, the advantage was necessarily on the side of Petrarch, who was well skilled in moral Philosophy, superior to Boccaccio in Latin Poetry, to which he gave, as it were, new life, and excelled, as every one knows, in the Tuscan; probably without other instruction than he received from Benvenuto of Imola, and Cino of Pistoia, one of his first masters, and from them but little.

Great then is the obligation which polite letters owe to Petrarch and Boccaccio; but not less, certainly, are they indebted to Luigi Marsili (2) Monk of the order of S.^t Augustin, and Professor in our University, and to

(1) Married to Francesca, natural daughter of Petrarch.

(2) For an account of this illustrious individual, vid. Mehus Vit. Amb. Camald.

Giovanni di Ravenna by some improperly called de'Terretti, he being of the family of Malpaglini, (1) and probably the same whom Coluccio sometimes calls Converisano; the former of whom is highly extolled by Petrarch in one of his *Senile Epistles*, (2) as a man of rare talents, and vast erudition. He not only served as a guide in the more abstruse sciences, but directed the studies of many young men, who afterwards distinguished themselves in polite literature. Poggio Bracciolini, in his funeral Oration on Niccolò Niccoli, informs us that his cell was constantly frequented by young men desirous of profiting by his lessons, and amongst others who acquired great learning in his school, Poccianti mentions (3) Giovanni Laurence, Roberto Rossi, and Niccoli himself, whom I shall have occasion to mention again with applause.

Leonardo Aretino in his dialogue with Pietro Istro, which is preserved MS. in our famous Magliabechi, (4) intro-

(1) See Giovanni, *Scrittori Ravennati* the question of his family is discussed at length by Tiresboschi, *Stor. della Lett. Ital.* vol. V. Lib. III. Cap. IV, but it is yet undecided, whether or not there were two persons, known by this appellation.

(2) Lib. IV. Ep. 7. See also the last among the *Epist. sine titulo*.

(3) *Catalogus Scriptorum Florentinorum*; see also for these writers, Negri, *Storia degli Scrittori Fiorentini*.

(4) *De Literatura suorum temporum Dialogus*. This Manuscript is or was, not as is here stated, in the Magliabechi, but in the Riccardi library; at least, it is so described by the Conte Mazzuchelli, *Scritt. d'Ital.* vol. II part IV p. 2211, and is also inserted in Lami's printed Catalogue of that Library. I know not whether Mazzuchelli had seen it, but it is certainly omitted in the modern M. S. Catalogues. - Repulsed in my first enquiries by the insolence of the underlings employed in the Library; I had recourse to the first Librarian, D. Rigoli, who obligingly searched for the MS, but without success.

duces Coluccio, who speaking of Marsili, admires the extraordinary extent of his knowledge, and the wonderful tenacity of his memory, which he frequently displayed by reciting passages of Virgil, Cicero, Seneca, and other ancient authors; at the same time acknowledging to have learned many things from him, and describing him as a man, to whom nothing new could be taught as he already knew and understood all things. John of Ravenna also, who (as is testified by Flavio Blondus, (1) a celebrated Historian of the 15th century) when a boy, knew Petrarch in his old age, or as we learn from the Chronicle of Foresti, and from a letter of Coluccio to Carlo Malatesta, was his pupil, (2) and in intercourse with him almost fifteen years, was so well skilled in moral Philosophy, History, Poetry and Eloquence, that after professing them with much applause at Venice, he was called to Florence, where amongst his scholars are reckoned, highly to his credit, Ambrosio Traversari, commonly known by the name of Amb. Camaldolese, (3) Poggio Bracciolini (4) Palla Stroz-

(1) Italia illustrata.

(2) Supposing the identity of the person, which I see no reason to doubt, our author might have learned this fact, from the letters of Petrarch, though they afford no evidence of so long an intercourse.

(3) Besides his life by the Ab. Mehus; see Apost. Zeno's *Dissertazioni Vossiane*, the *Annales Camaldolenses*, etc. etc.

(4) A correct life of Poggio was prefixed by the Sig. Recanati, to the edition of his History printed at Venice in 1715, who also published a few years afterwards, some Observations on the Poggiana of M. Lenfant, in which he pointed out many errors. See also the *Dissertazioni Vossiane* of Apostolo Zeno, Paulus Cortesius, de Hom. Doct. etc. etc. The life of Poggio by M. Shepherd has already rendered the English reader familiar with him.

zi (1) Roberto Rossi, (2) Leonardo Aretino, (3) Carlo Marsuppini, (4) and Jacopo d' Angelo di Scarperia; (5) that is to say all the most learned men at that time in Florence; as at Venice he had taught Petrus Paulus Vergerius the elder, (6) Francesco Barbaro, (7) Guada Verona, (8) and others who had been his scholars in

(1) See Negri Scritt. rio. Cortesius, de Hom. Doct. etc. etc. The Ferrarese Poet, Ercole Strozzi, enumerating the illustrious men of his family, dilates on the talents and patriotism of Palla.

(2) Poccianti and Negri, as above.

(3) Born 1369 died 1444. I have already noticed the life of Leonardo by the Ab. Mehus, prefixed to his letters. Correct and interesting notices of him are also given by Mazzuchelli and Apost. Zeno, as above, and Nicéron, Mem. des Hommes illustres. Besides his wellknown History, the Literature of Italy is indebted to him for the best early lives of Dante and Petrarch.

(4) Likewise of Arezzo. The Conte Mazzuchelli has an article on the life and writings of Marsuppini. See also Apost. Zeno as above.

(5) Vid. Mehus. Vit. Amb. Camald.

(6) Petrus Paulus Vergerius, called the Elder to distinguish him from another of the same name in the following Century, was born at Padua in 1349. His History of the Carrara family was given by Muratori, Rer. Ital. Script. XVI. 113, as inedited; but had before been printed in the Thesaurus Ant. et Hist. Ital. vol. VI part. III; and his life of Petrarch by Tomassini in his Petrarcha Redivivus. For his other works, see Zeno. Diss. Voss. etc.

(7) Noble Venetian, born about 1398. As an upright Magistrate, a skilful General, an able Diplomatist, and a munificent Patron of Letters, shone one the brightest ornaments of his age. For exact notices of his life and works see Mazzuchelli, as above, the Scrittori Veneziani of the P. degli Agostini, and the Preface of Cardinal Querini to the letters of Barbaro, published by him.

(8) Born 1370 d. 1460. For an account of Guarino, see Maffei, Verona Illustrata, and Zeno. Diss. Voss. Bard. Facius thus speaks of him; « artem Rhetoricam profitetur, qua in re supra quinque

various places. As I consider it certain with Vossius (1) with Fabricius, (2) and with the Signor Recanati, that he left some works behind him, (of which it appears that Flavius Blondus doubted) so, on the other hand, I cannot affirm, that either he, or the abovementioned Marsili, were Masters of Greek, or gave any instruction in it to their scholars. We certainly find that from Coluccio Salutati, familiar with both of them, Leonardo Aretino, confesses having acquired his knowledge of Greek, and M. Lenfant (3) supposes that Coluccio had taught it to Nic. Niccoli, from which we might conclude that he had learned it either from Marsili, or John of Ravenna. But in the first place, I will not decide whether Coluccio, though a man of great learning, and a general friend and protector of letters, and of the learned men of his day, had any tincture of Greek, as I do not find that M. Lenfant rests his proposition on any authority, or could produce any in support of it; nor does it appear to me that the words of Leonardo Aretino imply more than that Coluccio contributed greatly to his progress, which might have been effected in various ways, without Coluccio himself having any knowledge of the

et triginta annos se exercuit. Ab hoc uno plurès docti et eloquentes viri facti sunt, quam a ceteris omnibus hujus ordinis, ut non immerito quidam de eo dixerit, quod de Isocrate dictum ferunt, plures ex ejus schola viros eruditos, quam ex equo Trojano milites prodiisse. » De Viris illustribus p. 18.

(1) De Historicis Latinis et Græcis. The deficiencies of this author are amply supplied by the celebrated Apostolo Zeno, to whose learned Dissertations I have preferred making references.

(2) Supplementa et Observationes ad Vossium.

(3) Poggiana etc.

language. (1) Secondly, if we admit that Coluccio possessed this advantage, I would not affirm that he acquired it of Marsili or John of Ravenna, rather than of Boccaccio, Leontius Pilatus, or Emmanuel Chrysoloras, then old.

We further find that Volterano (2) speaking of those who studied under Chrytoloras, says » *Hospita jam Latinis legitime literis imbutos Emmanuel Chrysoloras schola rursus excepit* «; from which after what he had said when speaking of John of Ravenna, we may fairly conclude that the latter professed Latin only in Florence; and until we have further testimony in favour of Marsili, the same may be believed of him also. (3) It may be particularly remarked of John of Ravenna, that he discovered several books of Cicero, not before brought to light, if we may believe Marchesi, who took his information from Rossi, Historian of that City (4).

(1) « *Quod Græcas didici literas, Coluccii est opus; quod Latinas non leviter inspexerim Coluccii est opus; quod Poetas, quod Oratores, quod Scriptores cæteros legerim, didicerim, cognovim, Coluccii est opus. etc. etc.* » Leon. Aret. Ep. l. 11 ep. XI.

(2) Raffaello Maffei of Volterra born 1451, died 1522. See his life by Mons. Falconcini, Bishop of Arezzo, Rome 1722. Of his great work, *Commentariorum Urbanorum*, Tiraboschi observes that it may be considered a Compendium of every thing then known.

(3) This is difficult to reconcile with the expressions put into the mouth of Coluccio, by Leon. Aretino, especially as the latter was himself a Greek scholar.

(4) Girolamo Rossi, a celebrated Historian of the 16.th Century. His excellent History of Ravenna, was first published in 1592, and reprinted with considerable additions in 1589. See Ginanni. *Scritt. Ravennati*.

From what has been said hitherto, it appears that Latin and Tuscan Eloquence in prose and verse, was the chief occupation of those first students by whose means barbarism gradually vanished, as it is not known that any public lectures were then held in Florence, besides the Latin, and that called « *Lettura di Dante*, » commenced by Boccaccio, (1) and afterwards continued by a certain Antonio Rovano, whose surname is unknown, (2) by Filippo Villani, (3) and by the above mentioned John of Ravenna; without our knowing that Leontius Pilatus had any successor in the chair of Greek Eloquence. To this the subsequent years were more favourable, when the learned Emanuel Chrysoloras sent by Manuel Palæologus, not as M. Lenfant says by his son John with the title of Ambassador, to the European Princes, to demand their assistance against Bajazet, after visiting to no purpose, England, France, and Germany, passed into Italy to indulge his love of literature, and laid aside the character of Ambassador, for that of professor of the Greek language. Venice, Florence, Rome and Pavia, were the Cities that highly to his honour, profited by his lessons. Petrus Paulus Vergerius the Elder, Francesco Barbaro, Leonardo Giustiniani, (4) were it is true, his scholars at Venice;

(1) In 1373.

(2) In 1381 A latin Poem published by Mehus, *Vit Amb. Camald.* is addressed « *ad Dominum Plebanum de Vado, Grammaticæ, Logicæ, optimum instructorem.* »

(3) In 1401.

(4) Cortesius, de Hom. Doct. and the P. degli Agostini, *Stor. degli Scritt. Venez.* treat of this writer. He was an indefatigable Collector of books, and few Libraries of the time were equal to his.

but so also at Florence were Leon. Aretino, Ambr. Camaldolese, Jacopo d'Angelo di Scarperia, Poggio Bracciolini, Carlo Marsuppini, Andrea Fioco. (1)

Niccolo Niccoli, Palla Strozzi, of whose acquaintance with Greek letters sufficient evidence is furnished by their diligent, if not accurate translations of various Greek authors, (2) with the exception of the three last, of whom to the best of my knowledge, we have nothing of this nature. We have further proof of this, in the scholars who studied under them, and from their time to ours, the study of Greek has never entirely ceased.

I could doubtless, here give you a long Catalogue of those illustrious subjects, but as this would be tedious, and perhaps of little interest, I confine myself to Giannozzo Manetti, contenting myself with noticing the error of those, who perhaps following Volterrano, suppose him a disciple of Chrysoloras; when, in fact, he only commenced the study of Greek at the age of 25, under Ambrogio Camaldolese, Chrysoloras having died six years before, at the Council of Constance, as, if I mistake not, is stated by the celebrated Muratori in his *Life of Manetti*. (3)

(1) Apostolo Zeno, in expectation of the promised, *Storia dei Canonici Fiorentini*, by the Canon Salvino Salvini, has given but little information concerning this person. *Diss. Voss.* 1. 166; but that work has never been published. Some mention of Fioco, or Fiocchi, is made by the Ab. Marini, in his *Archietri Pontifici*.

(2) For these, see Mehus. *Vit. Amb. Camald.* and the other authors already cited.

(3) Not in his *Life of Manetti*, of which he gives a mere outline, not 25 lines, but in his *Preface to Manetti's History of Pistoia*. *Rer. Ital. Script.* XIX. 987, referring the reader to Possevini,

Nevertheless, although Chrysoloras chiefly exercised the Italians, and especially the Florentines, in the study of Greek, it may be said, that by this means, he spread an universal taste for all that is most beautiful and most valuable in polite literature. Hence it was that many not content with the knowledge of Greek only, shewed also a particular inclination for Hebrew literature. Leon. Aretino was certainly averse to this study, considering it totally useless; and endeavoured to impress his opinion on Giovanni Cirignano of Lucca; but Niccolo Niccoli, however attached to him, did not adopt this sentiment; he, on the contrary, exerted himself, to engage Poggio, when at Constance, in the study of Hebrew, who accordingly applied himself to it, under a Rabbi, converted to Christianity; but we have no assurance of his having made any progress. Giannozzo Manetti succeeded much better than Poggio in this study, if we may credit his Biographer Naldi, who flourished about 1470, that he employed two and twenty years in the study of the three languages, Latin, Greek and Hebrew; keeping in his house two Greeks, and a domestic who understood Hebrew, with orders to the two former, to speak to him in Greek only, and to the third not to use with him any other language than the Hebrew; whence it arose, that he made several translations from

Poccianti, Vossius, Negri, and Apost. Zeno; nor do I find that Naldi, in his life of Manetti, also given by Muratori, XX. 529, makes any mention of Chrysoloras. It is, however equally certain, that the latter died at Constance in 1415, and that Manetti studied Greek under Ambrogio Camaldolese. Vid. Mehus as above, Lenfant. Hist. du Concile de Constance, Naldi, Vit. Jan. Manetti, etc. etc.

the Greek, and in three years translated the whole book of Psalms, not as is stated by Poccianti (1) and Possevini (2), 50 only; thus meriting the title of *Trilinguis*, conferred on him by Ugolino Verini (3), and as such, to be diffusely praised in the, « Italia et Hispania Orientalis, » a posthumous work of the celebrated Paulus Colomesius, printed at Hamburgh (4), with the notes of the learned Wolfius. From this it appears, that M. Huet was not a little mistaken in asserting that the Hebrew language was not cultivated in Italy, in the 14.th and 15.th Centuries, as, on the contrary the study of it commenced even before Politian (5), whose knowledge of it, cannot be doubted.

But it is now time to speak of those material means, which most served to assist the restoration of letters in Italy, that is to say, the Libraries. I must then, in the first place, observe that at the time of Petrarch and

(1) Cat. Script. Florent. p. 87.

(2) De Apparatu Sacro II. 89.

(3) « Est quoque Jannoeti celeberrima fama trilinguis, Plurimaque Hebræo de fonte volumine vertit, In Latium, et nostris dedit hæc nocenda Manettus. » De illust. Urb. Flor. Lib. II. fol. 12.

(4) 1730 in 4.^{to} The *diffuse* praise consists of these few words; vir erat trium linguarum peritus, ut qui ex Hebræo Psalterium, ex Græco Porphyrii Isagogen et Aristotelis Categorias verterit. « p. 4; to which Wolfius adds this note; » Sic integri Psalterii versionem ex Hebræo Latinam ipsi tribuit Imbonatus in Bibliotheca Latino-Hebraica p. 81, eamque M.S. in Bibliotheca Urbanensi, no. 57 in fol. extare testatur. Consentit Naldius in calce vitæ ejus; etc.

(5) Of the numerous authors who have written on Politian, it is sufficient to mention the admirable life of him, by Menckenius Leipsic 1736 in 4.^{to}

Boccaccio, our Italy was but ill-furnished with them, and the few that existed were almost unknown. The first who endeavoured to form one was Boccaccio himself, who desirous of obtaining all possible knowledge, had caused Manuscripts to be brought from Greece, and himself transcribed many, not as the copyist of others, but with the wish of instructing himself, as the Sig. Domenico Maria Manni affirms to be proved by the testimony of Manetti. Petrarch likewise acquired a great number, most of which probably passed afterwards into the Library of Coluccio Salutati, already mentioned by me with applause. But however this may be, it is certain that this great Chancellor of our Republic, exerted himself so much in collecting books, that he obtained possession of nearly 800; as Poggio, in his funeral Oration on Niccolo Niccoli, assures us, that the Library of Coluccio was little inferior to that of Niccoli, who had with much labour and great expence, collected more than 800. But as it occurs to me to speak of Niccoli, I do not think it unseasonable here to explain more fully the means he possessed and the exertions used by him, in the discovery of ancient MSS. and the composition of a copious Library (1).

(1) As the first amongst the moderns, to form the idea of a public Library, Niccoli is deserving of particular notice. Of his unceasing exertions in the promotion of letters, full notice is given by Mehus, *Præf. ad Epist. Amb. Camald.*, in the funeral oration of Poggio, and the life of Niccoli by Manetti. The two last are eloquent in their praise, as his enemies Franc. Filelfo and Leon. Aretino, are unsparing in their abuse of him; but the testimony of Filelfo is rendered doubtful by his general character, and that of Aretino destroyed by the difference of his expressions when addressing Niccoli himself, and when speaking of him to others. see Mehus, above. Niccoli flourished from 1364 to 1437.

In the first place then, the books of Petrarch and Coluccio, being sold after their death, as Poggio relates in the above-mentioned Oration, I think it probable that our Niccoli purchased a great part of them, and that he had possession, for some time, of those of Boccaccio also, untill they were transferred to the Library of the Monks of S. Augustin, built by him for their reception, as is stated by Manetti in his life of Boccaccio. Secondly, I think it not improbable, that he acquired many by means of Poggio, who, when at Constance and London, but particularly at Constance, used great diligence in searching for them, and bought many, of which the Sig. Recanati has given a Catalogue, more exact than that of M. Lenfant; as also Niceron in his life of Poggio (1) and the Cardinal Querini, in his Preliminary Diatribe to the Epistles of Francesco Barbaro. In effect, in reading the letters of Poggio to Niccoli (2), we clearly perceive that the latter, in his, was continually requiring notices of the newly discovered MSS. and engaging Poggio, at the same time, to visit in England, as he had done in Germany, and particularly the famous Monastery of S. Gallo, all the monastic Libraries, having indexes taken of the MSS. in them; and when any of value were found, causing them to be copied at his expence. Although the wishes of Niccoli were not entirely gratified, partly because the progress of Poggio was stopped by the plague which infested England,

(1) *Mémoires des hommes illustres dans les lettres* etc.

(2) Several letters of Poggio are found in the course of his works, and in those of contemporary writers. The Ab. Mehus had projected a complete edition of them, which he was afterwards induced to give up.

and by the ignorance of the Monks, who guarded the Libraries; and partly by the scarcity of MSS in that Island, especially of the profane authors, they were in some degree fulfilled, by the discovery of a few, and more were supplied by the researches of other Florentines. It would be tedious to enter into a detail of all the literary acquisitions made by Niccoli by means of Poggio; I therefore content myself with adding, that although, by the persuasion of Poggio, he did not undertake, as he had intended, a journey into Greece, he nevertheless, obtained from thence several MSS., either by means of Florence merchants trading in those parts, or of other literati, his friends. I have already remarked that by the testimony of Poggio, the books possessed by Niccoli, amounted to more than 800, but I ought not to conceal that Ugolino Verini, who flourished towards the end of the 15.th century, states the number of corrected MSS. according to the common opinion to amount to 1000. However this may be, it is certain that this copious collection of books left by Niccoli to the public, was transferred by his executors to the Library of S Mark; as those of Boccaccio, had been to that of Santo Spirito, afterwards according to Poccianti, further enriched by the books of Marsili. It remains then to examine whether Poggio who exerted himself so much to procure good manuscripts, succeeded in forming a Library; but, on the one hand, considering the expence of such an undertaking, on the other, the poverty of Poggio, I am inclined to believe that this Library never in any degree equalled that of Niccoli; especially as we find no distinct mention of it unless in one of his letters to the Archbishop of Milan, and in one of Ambrogio Camaldolese to a certain Jerome, monk of his order; and it

is probable that he was sometimes induced to sell his books to procure the necessaries of life; as it is known that he sold a beautiful *Livy*, transcribed by himself, to Antonio Panormita, according to a letter of Antonio to Alphonso, King of Naples and Aragon, to whom he was secretary. (1) What I have said concerning the books of Poggio, may also be said of the private Libraries of Leonardo Aretino, of Carlo Marsuppini, of Ambrogio Camaldollesc, and other Florentine Literati of the 15.th century; of all which it may certainly be affirmed that they possessed many valuable MSS. but not that they at all equalled those of Nicoli; as it is more probable that these writers profited by the books of Niccoli and others, and with their aid pursued those landable studies, which have rendered them immortal.

It would now be time to treat of the taste for every sort of antiquities which with that of books had sprung up at Florence, even before encouraged by the great House of Medici, (2) those illustrious Protectors of letters and of learned men, by whose means Florence truly merited the title conferred on her by the learned Mabillon, *primum literarum renascentium domicilium*: and delight ful indeed would it be to review the collections made from that period of antique statues, medals etc. even before the Greeks, driven from their country sought at Florence an asilum for the fine Arts, in which they had always excelled. I should rejoice not a little in exposing to you the industry displayed in this way also

(1) He gave for it, 120 Gold Crowns, a sum in those days enormous, to raise which, he was obliged to sell an estate.

(2) It is needless to recall to the English reader, M. Roscoe's celebrated life of Lorenzo de' Medici.

(extremely petit , and extra rare)

11. *Notizie degli scrittori Bolognesi e dell' Opere loro stampate e manoscritte — Da Fr. Pellegrino Orlandi da Bologna. — In Bologna 1714, 4.°*
12. *Catalogo degli Scrittori Piemontesi , Savoiaardi , e Nizzardi , raccolto già da Monsignore Franc. Agostino della Chiesa. Carmagnola , 1660 , 4.°*
13. *Dottori Modonesi. Opera di D. Lodovico Vedriani. — Modona , 1665 , 4.°*
14. *Gli Scrittori Liguri descritti dall' Abbate Michele Giustiniani , Patritio Genovese. Parte prima. Roma 1667. 4.°*
15. *Athenæum Ligusticum , seu Syllabus Scriptorum Ligurum , necnon Sarzanensium , ac Cynrensi-um , ab Agostino Oldoino. Perusiæ , 1680. 4.°*
16. *Athenceum Romanum , in quo Summorum Pontificum , ac Pseudo Pontificum , necnon S.R.E. Cardinalium , et Pseudo- Card. scripta publice exponuntur studio Augustini Oldoini Societ. Jesu erectum. Perusiæ 1676. 4.°*
17. *Bibliotheca Romana , seu Romanorum Scriptorum Centuriæ , auctore Prospero Mandosio , Nobili Romano. Vol. 1. Roma , 1682 , 4.°*
— 2. Roma , 1692. 4.°
18. *Uberti Folietæ Clarorum Ligurum Elogia. Romæ , 1579. 4.°*
19. *Bibliotheca Neapoletana. Opera del Dottor Nicolo Toppi. Napoli , 1678. Fol.*
20. *Addizioni copiose di Lionardo Nicodemo alla Biblioteca Neapoletana del Dottor Niccolo Toppi. Napoli , 1683. Fol.*
21. *Istoria degli Scrittori stati nel Regno di Napoli , scritta da Gio. Bernardino Tafuri da Nardo. Tom. 1. Napoli 1744. 12.*

— 2. — 1748.

— 3. *Parte 1.* — 1748.

— 2. — 1752.

— 3. — 1754.

— 4. — 1755.

22. *Memorie Storico-Critiche degli Storici Napolitani di Francescantonio Soria.* 2 tom. Napoli, 1781. 4.^o

23. *Memorie degli Scrittori del Regno di Napoli da Eustachio D'Afflitto Domenicano.* Tom. 1. Napoli, 1782. 4.^o

The Author died before the publication of another volume. The present volume, which adopts the alphabetical order of Names, does not extend beyond the letter A.

24. *Ateneo dei letterati Milanesi. Adunati dall' Abbate Don Filippo Picanelli, Milanese, Milano* 1670. 4.^o

25. *Philippi Argelati Bononiensis, Bibliotheca Scriptorum Mediolanensium. Præmittitur Jos. Ant. Saxii Historia literario-Typographica. Mediolani*, 1745. Fol.

Two superb Volumes.

26. *Liberia Bresciana dal Leonardo Cozzando.* Brescia, 1694. 8.^o

Liber rarissimus.

27. *De' Poeti Siciliani Libro Primo di D. Giovanni Vintimiglia Messinese. Nel quale si tratta de' Poeti Bucolici, e dell'origine, e progresso della poesia nell'Isola di Sicilia.* Napoli 1663. 4.^o

» L'edizione di questo libro fu fatta in Messina, non già in Napoli, come mostra il frontespizio, la qual cosa è stata ignota a quanti hanno favellato del Vintimiglia. » MS. Note.

28. *Bibliotheca Sicula, sive de Scriptoribus Siculis Notitiæ locupletissimæ. Auctore Sacr. Theol. Doctore, Antonino Mongitore, Presbytero Panormitano. 3 tom. Fol. Panormi 1707.*
29. *Sicitiæ Bibliotheca Velus, continens Elogia Veterum qui Literarum fama claruerunt. Auctore Hieronymo Renka-Ragusa, Siculo Motycensi, Romæ. 1700. 4.º*
30. *Huomini Illustri di Ravenna Antica, et altri degni Professori di Lettere, et Armi, erudito Trattamento de D. Serafino Pasolino da Ravenna, Abbate Teologo etc. Bologna, 1703, Fol.*
31. *Le Vite de' Letterati Salentini scritta da Domenico de Angelis Uno de' dodici Colleghi d'Arcadia. Parte Prima — Firenze, 1710. 4.º*
— Seconda. Napoli. 1713. 4.º
 Adorned with Portraits.
32. *Georgii Viviani Marchesii Equitis Ordinis S. Stephani Vitæ Virorum Illustrum Foroliviensium. Forolivii 1726. 4.º*
33. *Memorie Storiche dell'Antica ed insigne Accademia de' Filergiti della Città di Forlì. Raccolte dal Ball Giorgio Viviano Marchesi Buonaccorsi, In Forlì, 1741. 4.º*
34. *Biblioteca Volante di Gio. Cicelli Calvoli, continuata dal Dottore Dionigi Andrea Sancassani. Edizione Seconda in miglior forma ridotta, etc. In Venezia — Tom. 1. — 1734. 4.º*
— 2. — 1735. —
— 3. — 1746. —
— 4. — 1747. —
35. *Iusti Fontanin; Archiepiscopi Ancyran Historiæ Literariæ Aquileiæ Libri V. Accedit Disser-*

tatio ejudem Auctoris de anno Emortuali S. Athanasii Patriarchæ Alexandrini, necnon virorum Illustrium Provinciæ Fori-Julii Catalogus. Opus Posthumum. Romæ, 1742, 4.º

37. *Memorie della Vita di Monsignor Giusto Fontanini Scritte dell' Abate Domenico Fontanini, Nobile Udinese. In Venezia 1755, 4.º*

Fontanini died 8 Apr. 1736, æt. 70.

38. *Della Eloquenza Italiana Libri Due. (Autore Giusto Fontanini. Nuova Edizione: In Lucca 1732. 4.º*

39. *Biblioteca dell' Eloquenza Italiana di Monsignore Giusto Fontanini Arcivescovo d' Ancira con le Annotazioni del Signor Apostolo Zeno, Istorico e Poeta Cesareo, Cittadino Veneziano — Venezia 2 tom. 1753, 4.º*

40. *Memorie degli Scrittori Cosentini, Raccolti da Salvatore Spiriti de' Marchesi di Casabona Patrizio ed Accademico Cosentino. In Napoli, 1750. 4.º*

41. *Della Letteratura Veneziana libri otto di Marco Foscarini Cavaliere, e Procuratore. Padova 1752. Vol. 1. Fol.*

Death prevented the Author from continuing this Work.

42. *Notizie Istorico-Critiche intorno la Vita, e le opere degli Scrittori Viniziani. Da F. Giovanni degli Agostini de' Minori della Osservanza, Biblioteca-rio in S. Francesco della Vigna nella Città di Venezia sua Patria. 2 Tom. In Venezia, 1754, 4.º*

43. *Bibliotheca Pistoriensis a Francisco Antonio Zacharia Societatis Jesu Presbytero, descripta. Augustæ Taurinorum 1752, 4.º*

44. *Francisci Antonii Zachariæ Societatis Jesu Excur-sus Litterarii per Italiam ab anno 1742 ad annum 1752. Volumen Primum. Venetiis, 1754, 4.º*

45. *Iter Litterarium per Italiam ab anno 1753, ad annum 1757. Venetiis 1762, 4.^o (eodem auctore)*

» Questi volumi possono con ogni diritto peraginarsi all'opere di simile sfera del Mabillone e Montfaucon, ed il plauso con cui fino dal principio furono accolti, li ha resi rari. «

Suppl. alla Bibliog. Stor. dello Stato Pontificio. p. 22.

46. *Notizie delle Vite ed Opere scritte da' Letterati del Friuli Raccolte da Gian-Giuseppe Liruti Signor di Villa-Fredda, etc. Tom. 1. In Venezia 1760, 4.^o*

2. — 1762.

3. — In Udine. 1780.

At the end is an useful Alphabetical Index of the Authors cited, and of the Titles of their works.

47. *Memorie Storico - Critiche degli Scrittori Ravenati del Reverendissimo Padre D. Pietro Paolo Ginanni Abate Casinense nel Monastero di S. Giuliano di Rimini. Tom. 2. Faenza 1769, 4.^o*

48. *Specimen Variæ Literaturæ, quæ in Urbe Brixia ejusque ditione paulo post Typographiæ Incunabula florebat, scilicet vergente ad finem Sæculi XVI. etc. Brixia 1739. 4.^o*

The Author was Cardinal Querini.

49. *Philippi Bonamicii de claris Pontificiorum Epistolarum Scriptoribus ad Clem. XIV. Pont. Max. Editio altera. Romæ 1770. 8.^o*

50. *Memorie Istoriche degli Uomini Illustri della Regia Città di Ariano. Raccolte dall' Abate Francescoantonio Vitale Patrizio de detta Città, Giureconsulto, etc. Roma, 1788, 4.^o*

51. *Memorie per la Storia Letteraria di Piacenza. Piacenza 1789, 4.^o*

Per il Proposto Cristoforo Poggiali, Bibliotecario di S. A. R. in Piacenza.

52. *Memorie Trevigiane sulla Tipografia del Secolo XV. Per servire alla storia Letteraria delle Arti d' Italia. Venezia 1805, 4.º*
53. *Specimen Historicum Typographicæ Romanæ XV. Sæculi, opera et studio P. Francisci Xavier Laire. Romæ, 1778, 8.º*
54. *Stanze del' Abate G. Anastasio Angelucci con documenti e note a illustrazione della Città e degli Uomini celebri di Arezzo. Pisa, 1816, 8.º*

BIOGRAPHICAL NOTICES.

1. *Filippo Argelati* (25) was born at Bologna in 1675. At the age of 20, he passed to Florence; and thence to Lucca, and Leghorn; and at last to Milan. He edited numerous works, both classical and antiquarian; and thus was of great service to Italian literature, especially the works of Sigonius. He died 1755, aged 80.
2. *Ange-Marie Bandini* (34) was born at Florence 1720; and addicted himself early to antiquarian literature. In 1747 he went to Rome; and took the Ecclesiastical habit; and passed much of his time among the treasures of the Vatican Library. In 1756 the Emperor promoted him to a Canonry at Florence; and afterwards appointed him Librarian of the Laurentian Library. He died in 1800.
3. *Girolamo Baruffaldi* (8) was born at Ferrara in 1675; and took the habit of a Priest in 1700. He died 1753, aged 78. He was author of numerous Works.

4. *Jacopo Bracello* was a native of Sarzana, and Chancellor of Genoa in the XV.th Century.
5. *Fran-Agostino della Chiesa* (12) was of a noble family of Saluzzo in Piedmont; of whom several contributed to the glory of their country.
6. *Giovanni Cinelli* (34), *Calvoli*, was born at Florence 1625, and died at Loretto 1706, aged 81. He was an eminent Physician: and particularly versed in literary history.
7. *Leonardo Cozzando* (26), was a Monk of the XVII.th Century; and author of several works.
8. *Antonfrancesco Doni* (1), a Florentine, was a secular Priest; and died at Monfelicie in 1574, aged 61. A List of his other works may be found in *Nuovo Dizionario Storico*.
9. *Uberto Foglietta* (18), an Ecclesiastic of Genoa, and one of the most learned writers of the XVI.th Century, took part in the disturbances of his native State, and was exiled; when he was received into the House of Cardinal Hippolito d' Este, where he died in 1583, aged 63. He wrote in Latin *Historia Genuensium*, 1583 *Fol.* now rare: — diffuse; but faithful, and elegant. He wrote many other learned works.
10. **MARCO FOSCARINI** (41), a Patrician of Venice, a great Politician, and learned Man, was born at Venice, in 1695. He was elevated to the supreme office of Doge, 22 May, 1762. He died 31 mar. 1763, aged 68. He was prevented by death from finishing more than one Volume of his magnificent and exact work on Italian literature.
11. **P. Abate D. PIER PAOLO GINANNI** (47), was born at Ravenna, of a Patrician family, 8 may, 1698.

In 1713 he took the habit of the Order of S. Benedict. In 1743, he was taken under the patronage of Pope Benedict XIV, at Rome. He died about 1774. He kept up a literary correspondence with Gori, Muratori, Apostolo Zeno, Cardinal Querini, Trombelli, Zaccaria, and the other most learned men of his time. He was author of several learned works, besides his *Literary History of the authors of Ravenna*.

12. GIAN-GIUSEPPE LIRUTI (46), was Lord of Villafreda in Friuli, and born about the end of the XVII.th Century. He passed the greater part of his life on his estate in writing. He lived to the age of 83, and died unmarried in 1770. His History of the writers of Friuli contains much erudition, and many anecdotes.
13. PROSPERO MANDOSIO (17), was a Roman Noble, and Knight of the Order of S. Stephen; and flourished about the end of the XVII.th Century. He was considered by his contemporaries a diligent and laborious writer; and is so esteemed to this day.
14. D. ANTONIO MONGITORE (28), a native and Canon of Palermo; was a man of great erudition, and singular piety. He died about 1730. His *Bibliotheca Sicula* is much esteemed.
15. NICCOLO TOPPI (19) died in 1680.
16. FRANCESCO NICODEMO (20), a Neapolitan, was born in the XVII.th Century. With the aid of Magliabecchi; he supplied the deficiencies, and corrected the errors of Toppi, in his *Addizioni* 1683.
17. GIULIO NEORI (5), a Jesuit, was born at Ferrara in 1648; and died 21 Sept. 1720, aged 72. His History of the Florentine Writers published po-

shumously at Ferrara 1722, though full of errors both of the press, and of the author, is yet much esteemed.

18. AGOSTINO OLDOINI (15, 16), a Jesuit of Genoa of the XVII.th Century. He made additions and continuations to the History of the Popes by Ciaconio, which contains many useful and important notices.
19. PELLIGRINO ANTONIO ORLANDI (11), a Carmelite of the Congregation of Mantua, was born in Bologna, 26 April, 1660. He died 8 Nov. 1727, æt 68. He was distinguished for his piety, and indefatigable in his studies, which he continued from his earliest youth, till his death. His three great works were his *Abecedario Pittorico*; his *Scrittori Bolognesi*; and his *Origine e Progressi della Stampa*.
20. D. SERAFINO PASOLINI (30), was born of a noble family in Ravenna 19 June, 1646. He took the Religious habit in 1659. He died 24 Dec. 1715, aged 70. His *Uomini illustri di Ravenna* is esteemed. GINNANI has given a copious account of him in his *Memorie Storiche*.
21. ANGELO MARIA QUERINI (48) a Patrician of Venice, and grand Cardinal of his age, was born 30 March 1680. He was educated at the College of the Jesuits at Brescia, and took the Benedictine habit in 1696. He early connected himself with the chief literati of his day, not only Italian, but Foreign. He went to England; and formed an intimacy with Bentley, Newton, Bishop Burnet, Thomas Burnet, Cave, Hudson, Potter and others. At Cambray he formed a friendship

with the illustrious Fenelon. He formed similar intimacies through France ; residing not only at Paris, but visiting the Provinces. On his return to Italy , he published an Edition of the Sacred Books for the use of the Greek Church. Innocent XIII appointed him Archbishop of Corfu. Benedict XIII conferred on him the Cap of a Cardinal. The Cathedral Church of Brescia became by his care one of the most magnificent of Italy. When he was Librarian of the Vatican , he enriched it with his own Collections, He died of an accident 6 Jan. 1756 , æt. 76. It would be tedious to mention the honours done during life and after death to this great Cardinal ; the books dedicated to him ; the medals coined ; the inscriptions erected , for him. He wrote his own Life with this title: *Commentarius de Rebus ad Angelum M. Quirinum pertinentibus , Brixice , 1749* 8.^o which brings the reader down to the year 1740. He was distinguished for his erudition ; but his common style is not elegant.

22. GIUSEPPE ANTONIO SASSI (25) of Milan , was born 26 Feb. 1675. He received his first education from the university of Brera of the Jesuits. He succeeded Muratori in the care of the Ambrosian Library ; 1711 , which he retained till his death 21 April , 1768 , aged 76. He enjoyed the esteem of the greater part of the Literati of Europe. His works are numerous. His Tract *De studiis Mediolanensium* is reprinted in the first vol. of *Argelatti*.
23. SALVATORE SPIRITI (40) a native of Cosenza , in Calabria , a Cavalier of an ancient and illustrious family , occupied his time in literary history, and

- agreeable literature with happy success. He died in 1776. Besides his *Scrittori Cosentini*, he published *le Rime di Galeazzo di Tarsia Napoli*, 1758.
24. MICHELE POCCHIANTI (2) of Florence was a great theologian, and philosopher. He died in 1576. A list of his works is to be found in the. *Nuovo Dizionario Storico*; (Bassano 1796.)
25. GIO: BERNARDINO TAFURI, (21) a native of Nardo in the Province of Otranto, was born 1 Sept. 1698 and died 1760 He was a learned and indefatigable writer; and deserved well of his country his province and the whole Kingdom of Naples, Some account of him is to be found in the Preface of vol. 2. of his *Scrittori del Regno di Napoli*.
26. LODOVICO VEDRIANI, (13) a Modenese, and Priest of the Congregation of S. Carlo, was born in 1601. He died 9 Feb. 1670. Many notices of his life may be found in the *Biblioteca Modenese*.
27. FILIPPO BONAMICI (49) was born at Lucca, in 1705. He was invited to Rome by Monsign. Gio. Vincenzo Lucchesini, Secretary of Briefs; and was appointed his substitute by Pope Benedict XIV. He had here an opportunity to compile his Memoirs *De claris Pontificiarum Epistolarum Scriptoribus*. Clement XIV. promoted him to the place of Secretary of Latin Letters. He died 13 Nov 1700, aged 76. His works, with those of his brother Castruccio, were published together at Lucca in 4 vols 1784, under the title of *Philippi et Castrucii Fratrum Bonamiciorum Lucensium Opera omnia*.

(N. B. The figure after the name denotes the Number of the work which forms one of the Titles of this article.)



